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FOR

The Age of Debussy and Mahler:
Romanticism to Modernism

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12/5

Seinem hochverehrten Lehrer,

HERRN FR. W. MEYER,

königl. bayr. Hof-Kapellmeister.

SERENADE

(Es-dur. Andante.)

für 2 Flöten, Oboen, Clarinetten, 4 Hörner, 2 Fagotte und Contrafagott oder Baſstuba (Contrabaſs)

componirt

von

RICHARD STRAUSS.

Op. 7.

LIBRARY OCT 17 1984 UNIVERSITY OF TORONTO

2514a Partitur Pr. M 3.—

2514b Stimmen Pr. M 3.50.

2514c Klavierauszug zu 4 Händen vom COMPONISTEN Pr. M 1.80.

2514d Klavierauszug zu 2 Händen (leicht) vom COMPONISTEN Pr. M 1.60.

2785. Für Streichorchester übertr. von H. Ley.
(1 Violine zugleich Directionsstimme) ..... M 3.50

Hiezu ad libitum: Pianoforte, Harfe und Harmonium (à Bogen 60 Pf.)
(Von den ad libitum Stimmen können entweder alle oder je eine oder zwei fortbleiben resp. zugezogen werden.)

2786. idem für Violine und Klavier (übertr. v. H. Ley) M 2.50

2787. idem für Klavier und Harmonium (übertr. v. H. Ley) M 2.—

Eigenthum des Verlegers für alle Länder. Den Verträgen gemäſs deponirt.

JOS. AIBL VERLAG in MÜNCHEN.

Lith. Anst. v. C. G. Röder, Leipzig

M
209
S9
op. 7
1890

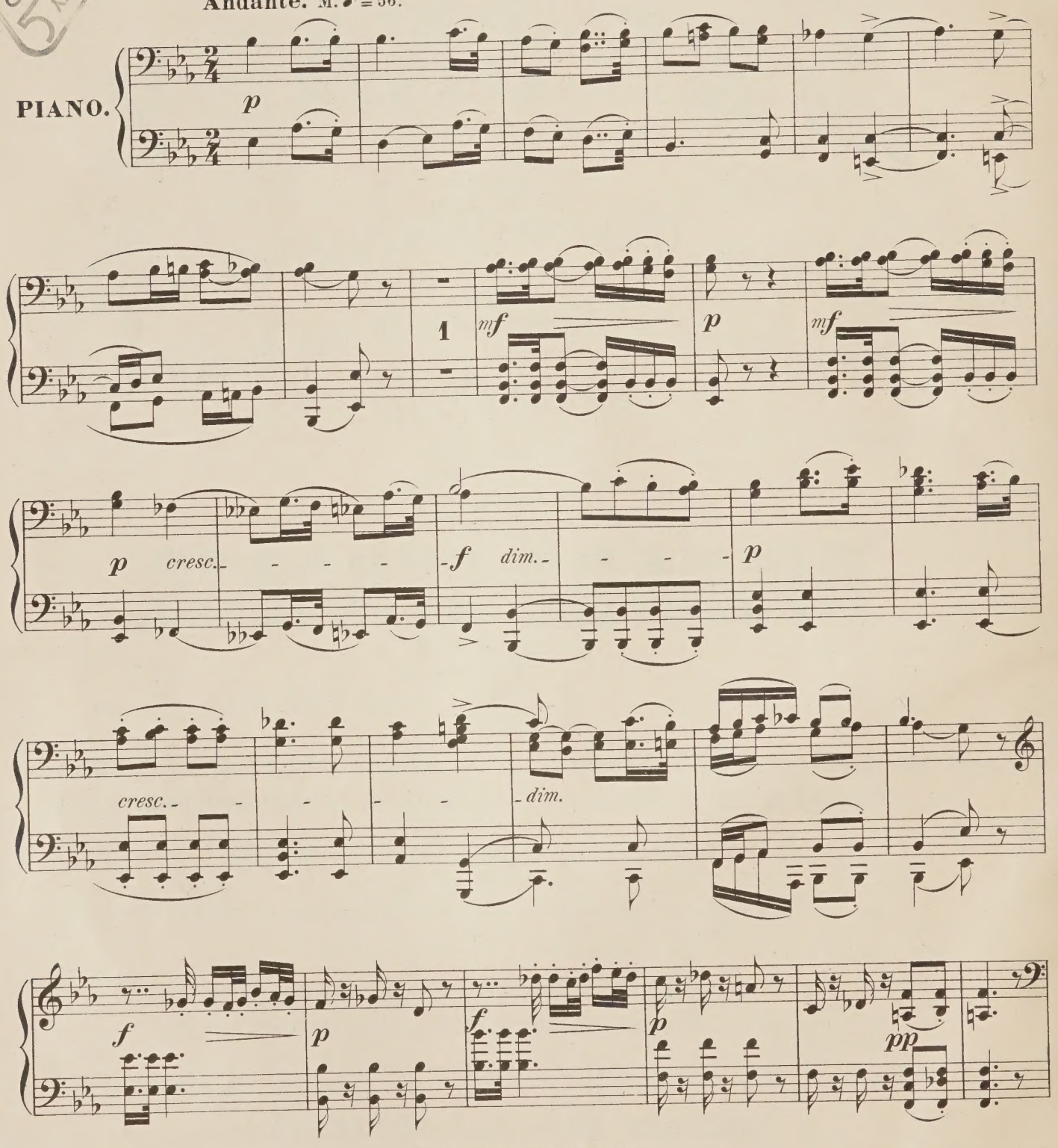
SERENADE.

Secondo.

Richard Strauss, Op. 7.

Andante. M. ♪ = 56.

PIANO.



Stich und Druck der Röder'schen Officin in Leipzig.
R. 2514c

München, Jos. Aibl.

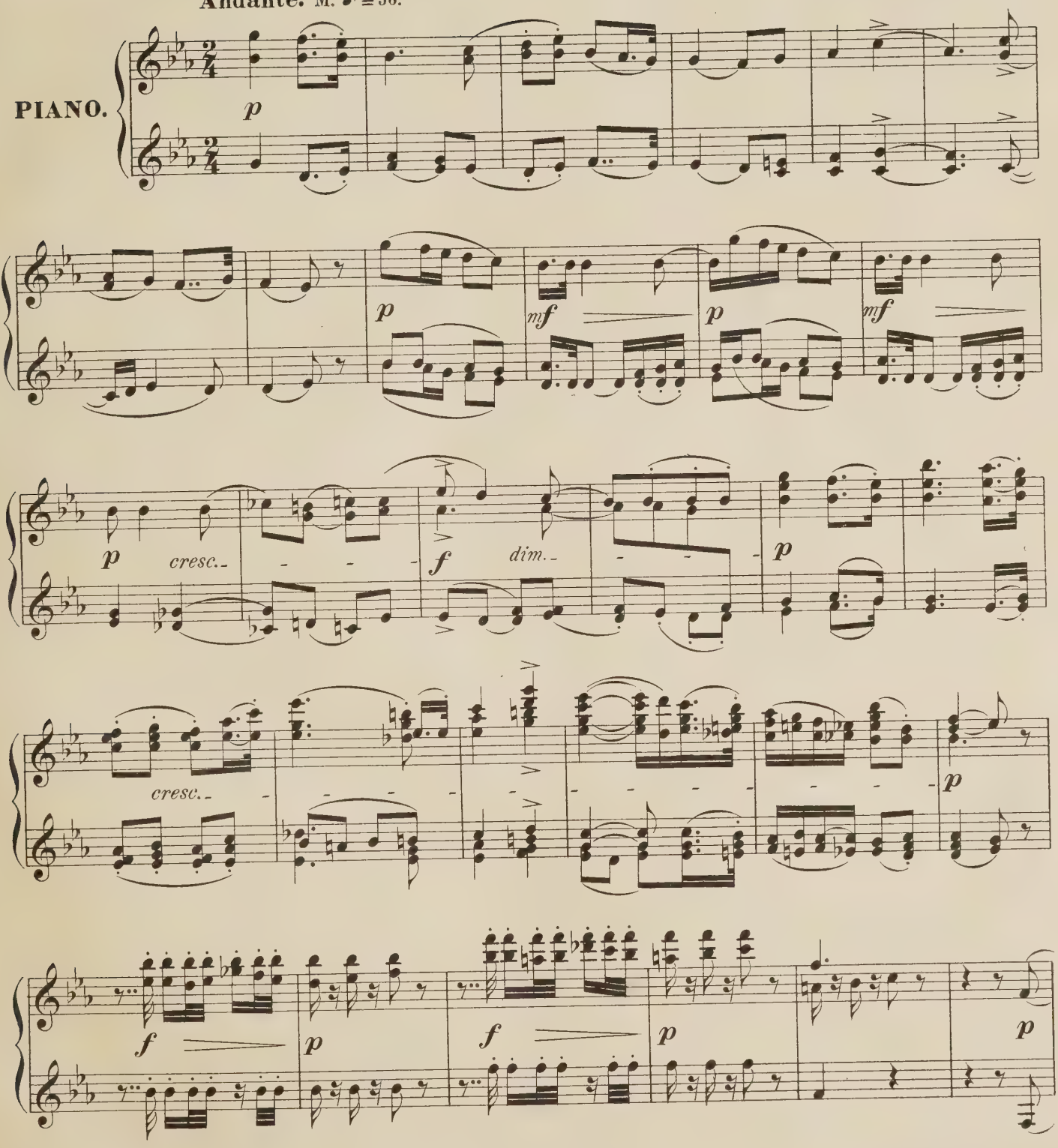
Eigenthum des Verlegers.

SERENADE.

Primo.

Richard Strauss, Op. 7.

Andante. M. ♪ = 56.



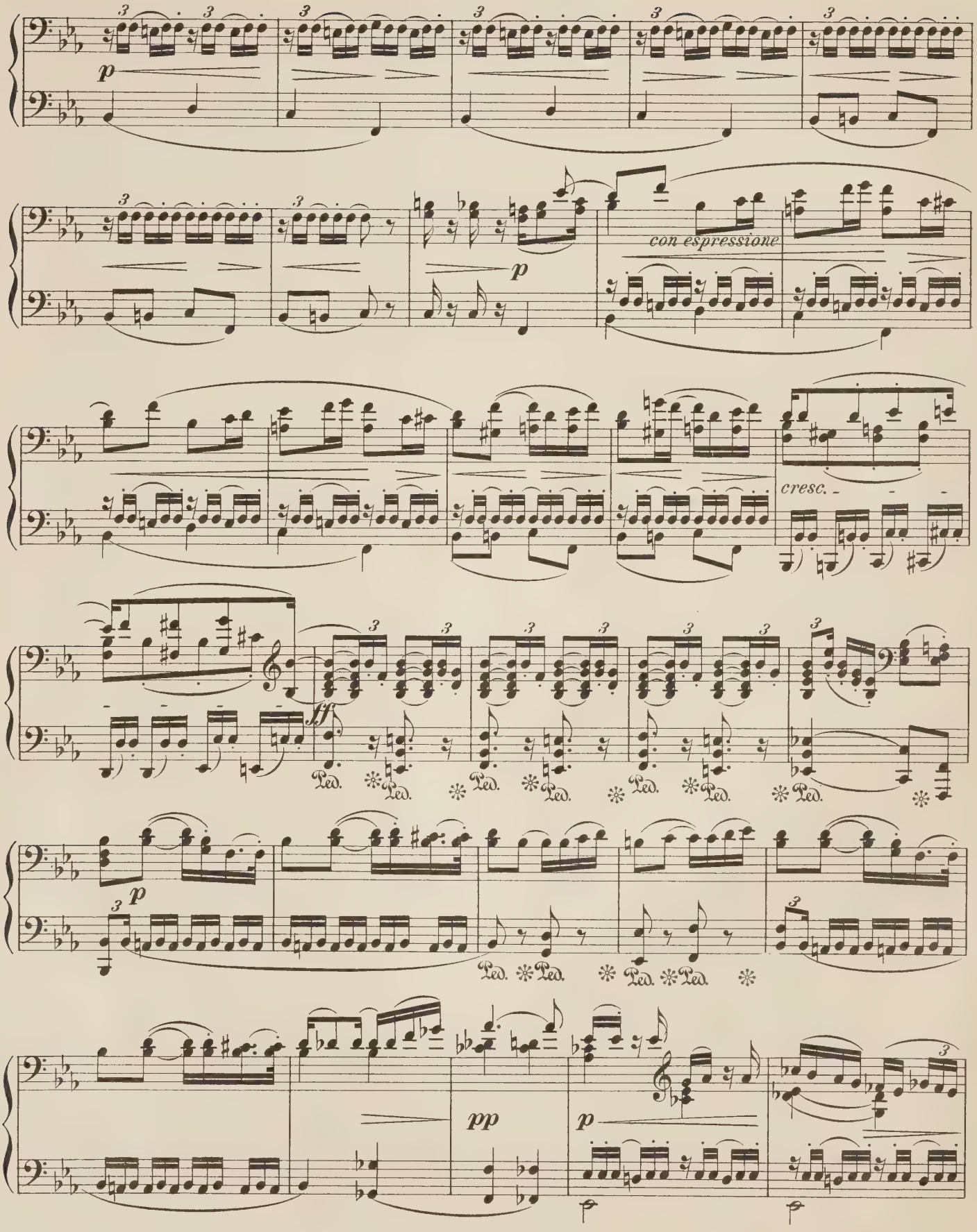
München, Jos. Aibl.

R. 2514 9

Eigenthum des Verlegers.

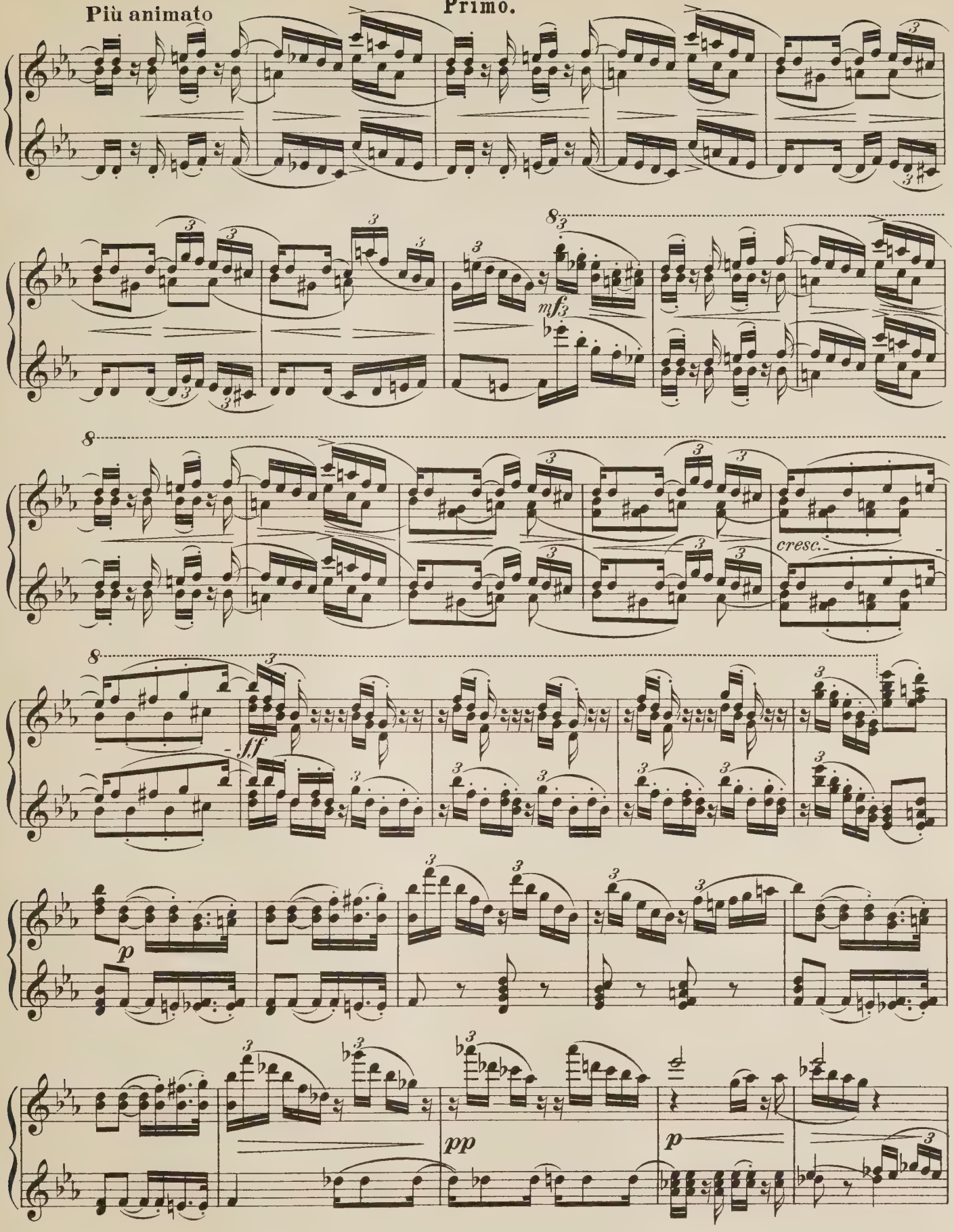
Più animato

Secondo.

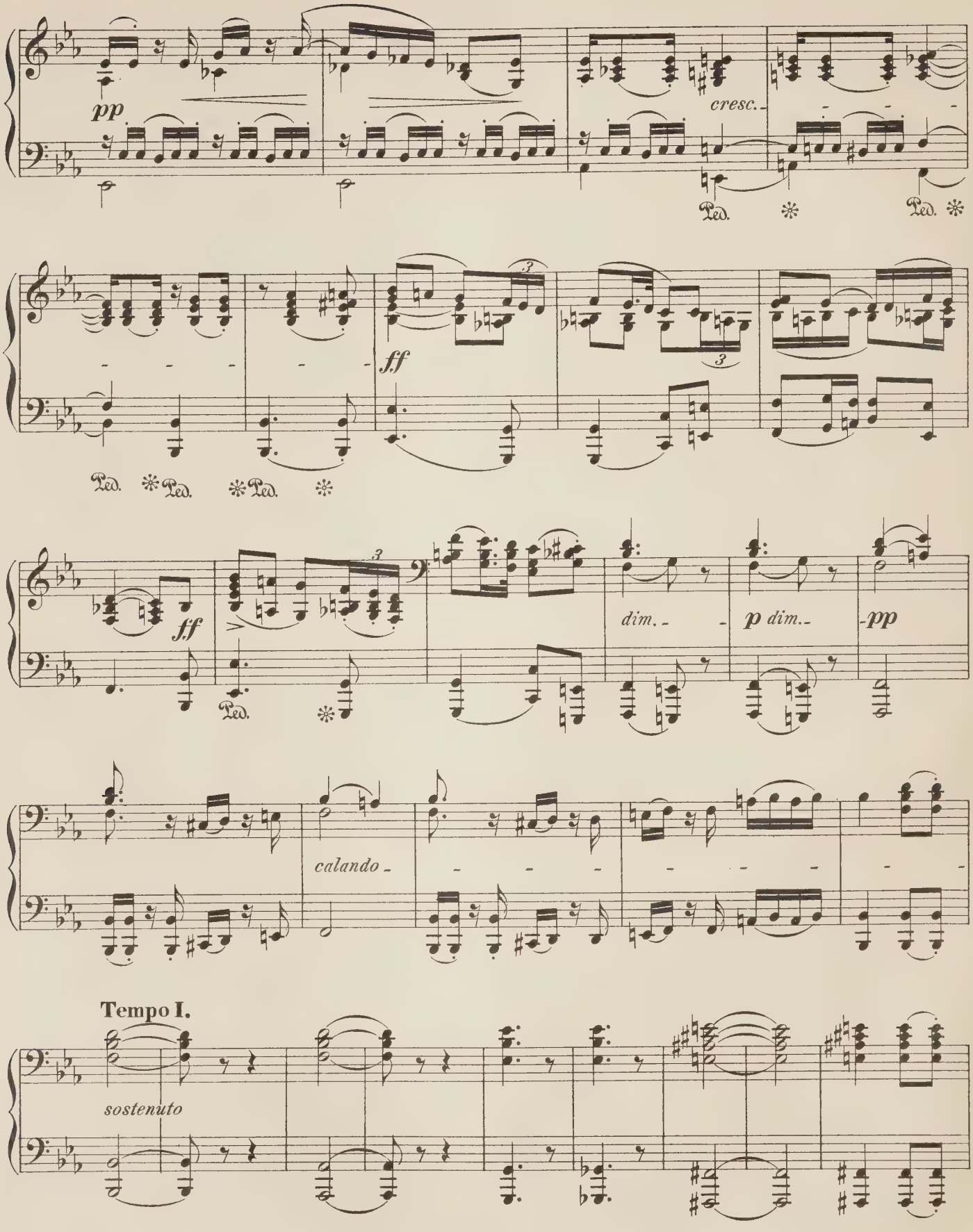


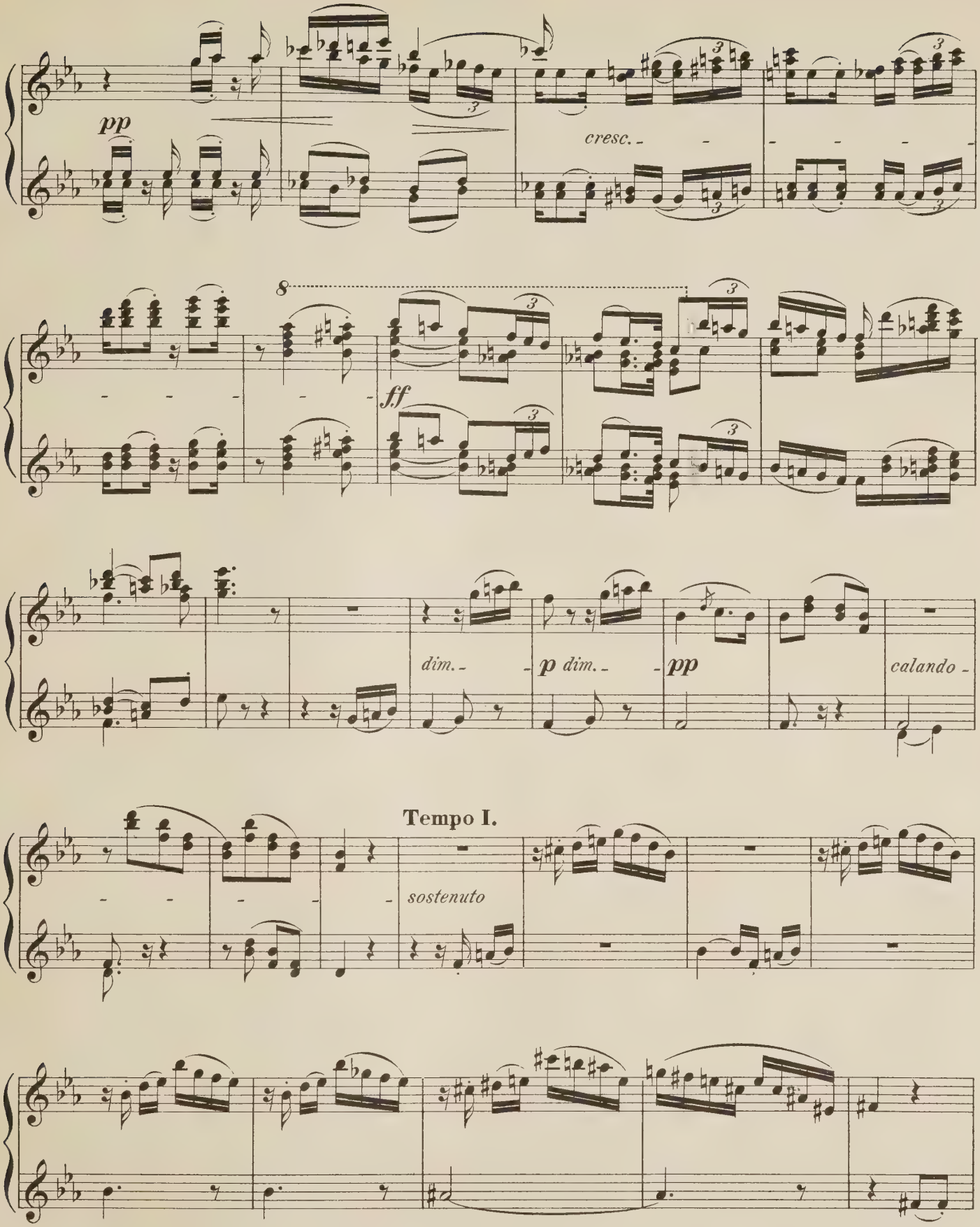
Più animato

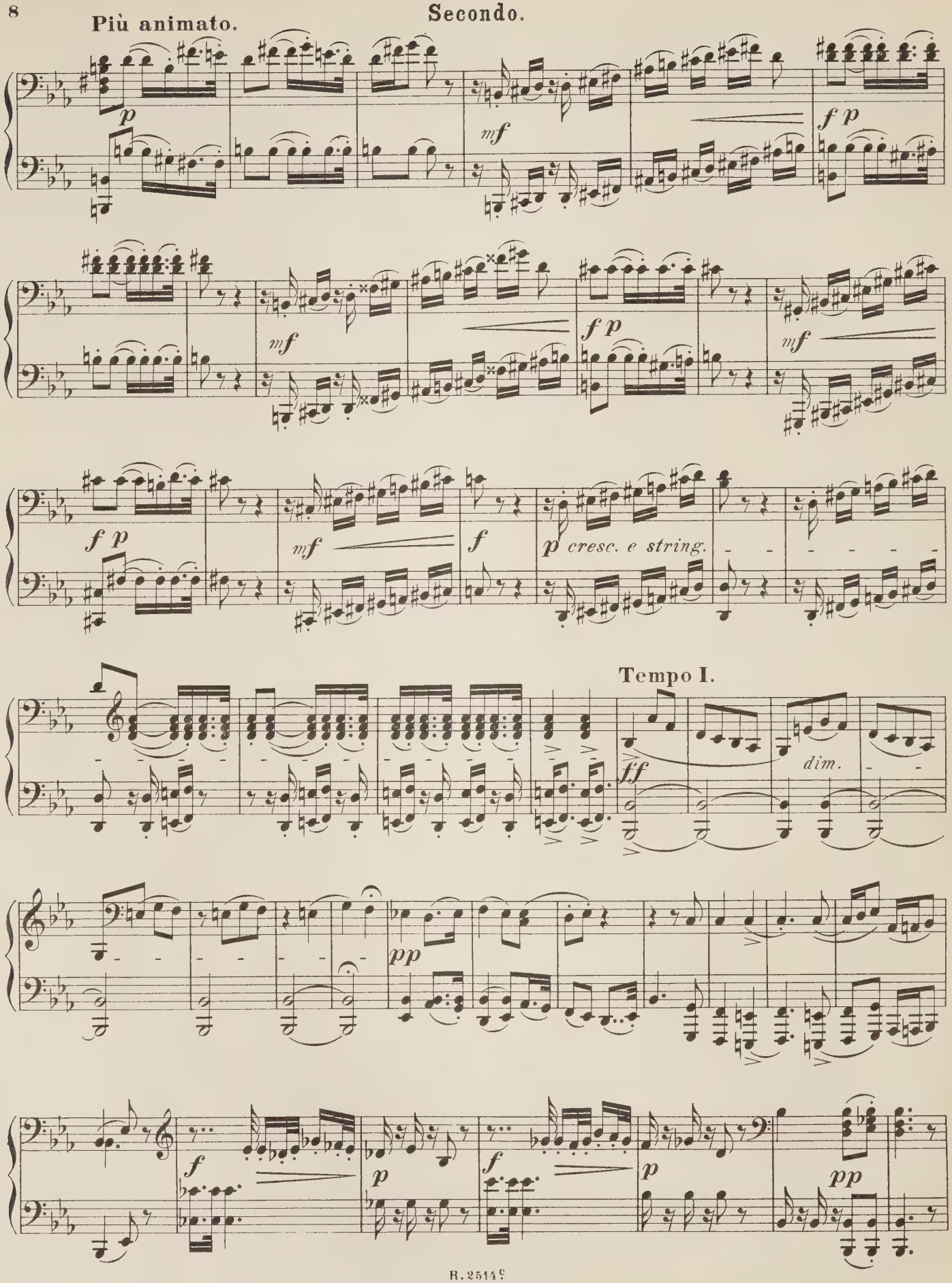
Primo.

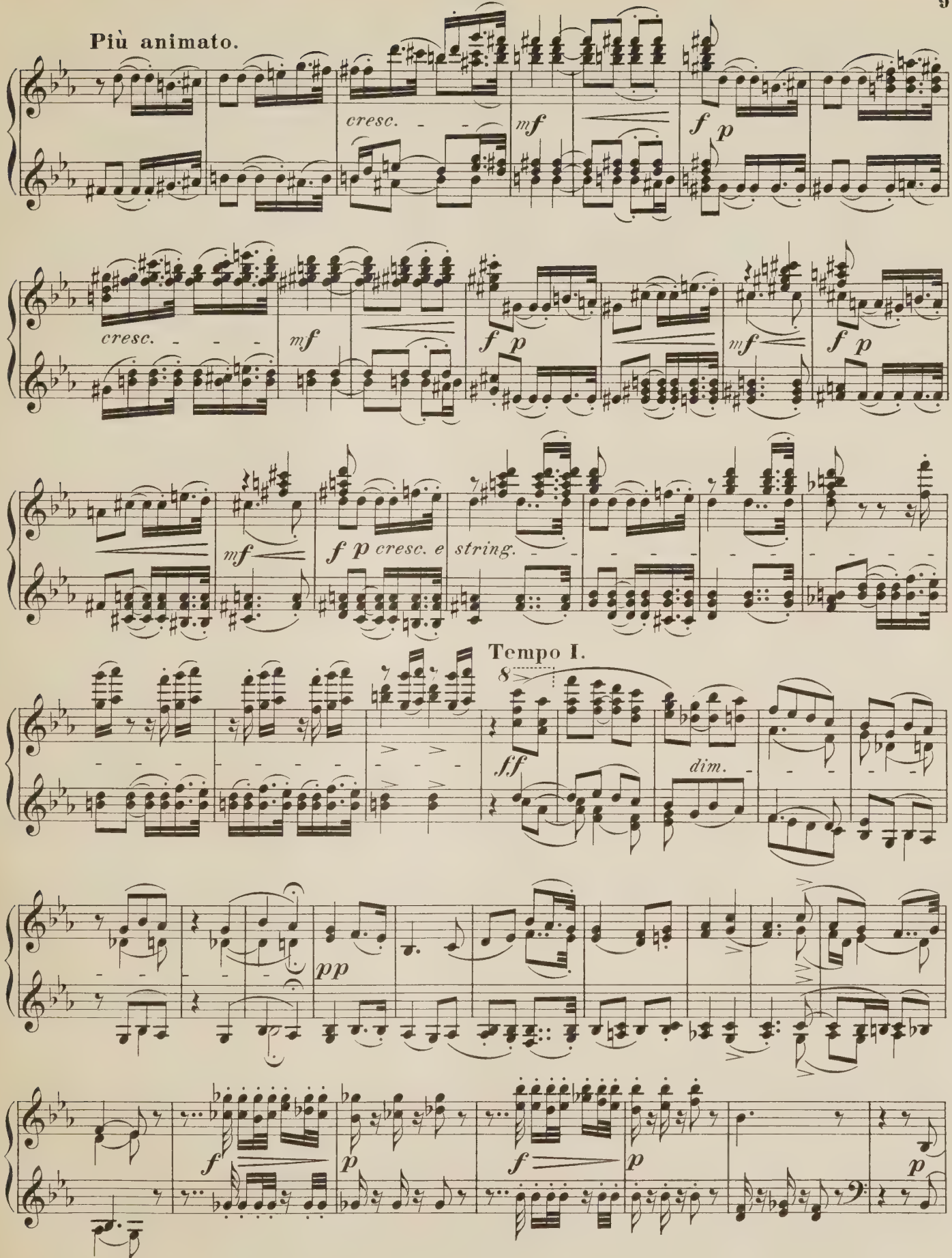


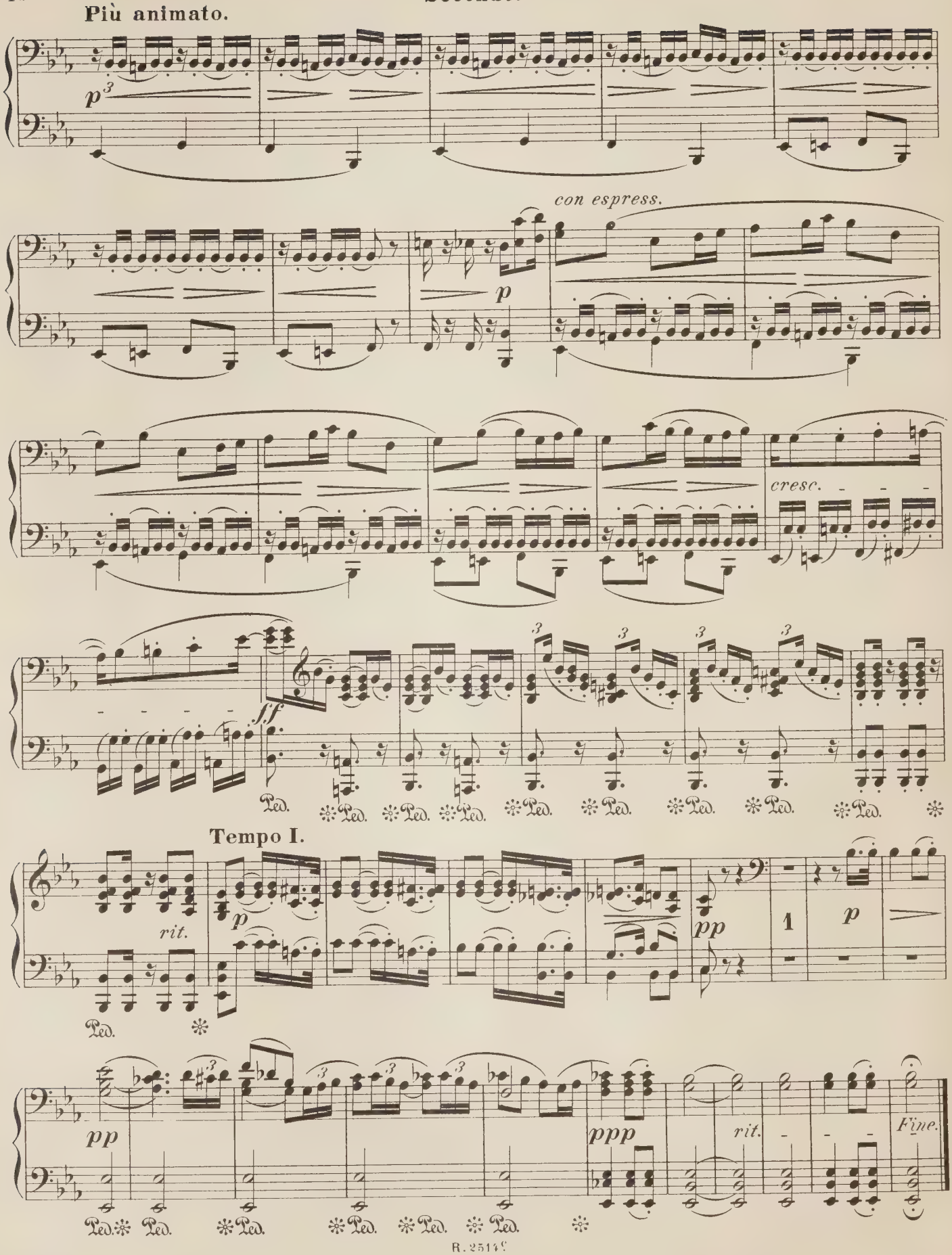
Secondo.

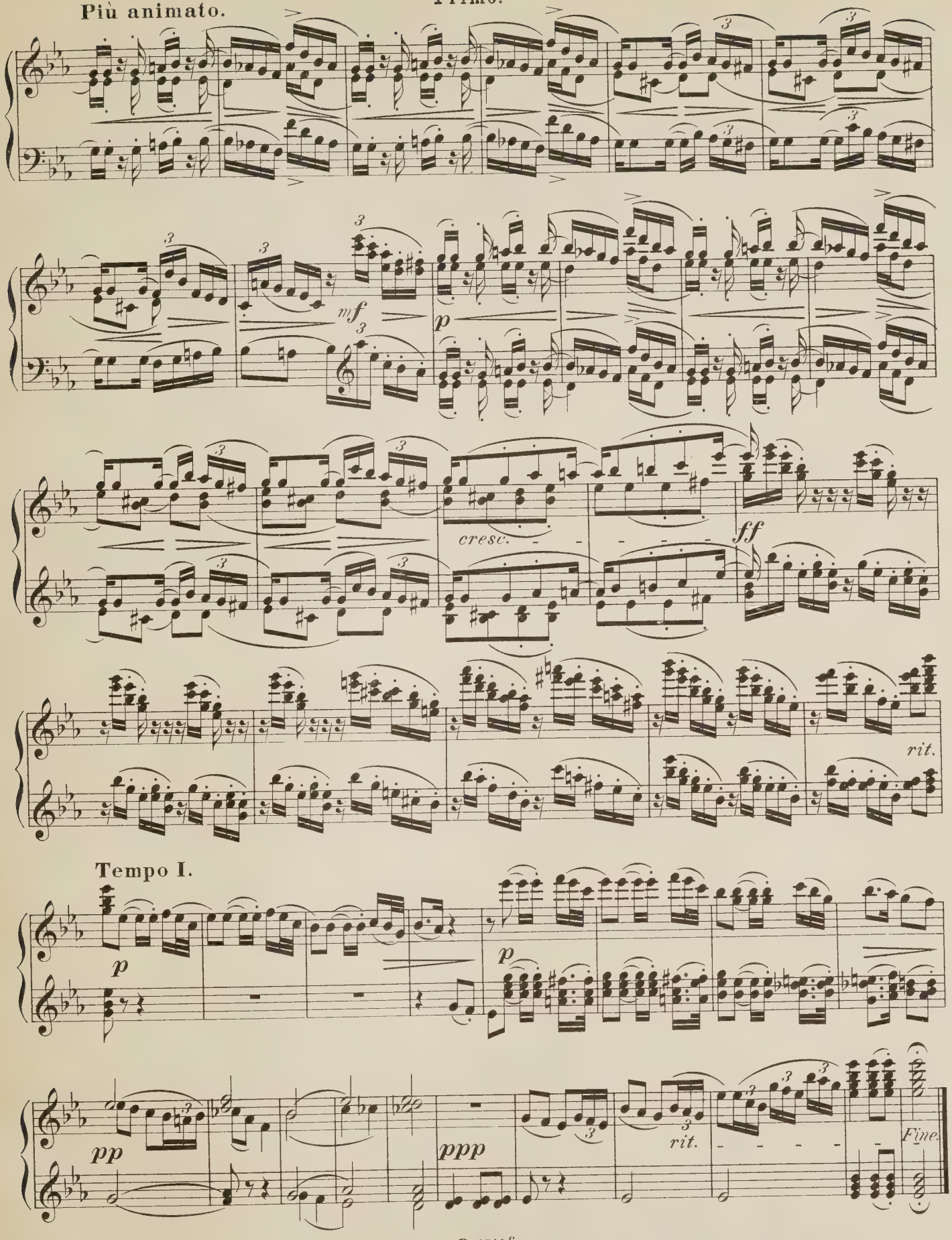

pp
cresc.
Ped. * Ped.
ff
Ped. * Ped. * Ped. *
ff
Ped. *
dim.
p dim.
pp
calando
Tempo I.
sostenuto


pp
cresc.
8
ff
dim.
p dim.
pp
calando
Tempo I.
sostenuto


Più animato.
Secondo.
p
mf
f p
mf
f p
mf
f p
mf
f
p cresc. e string.
Tempo I.
ff
dim.
pp
f
p
f
p
pp


Più animato.
cresc.
mf
f p
cresc.
mf
f p
mf
f p
mf
f p cresc. e string.
Tempo I.
8
ff
dim.
pp
f
p
f
p
p


Più animato.
p
con espress.
p
cresc.
sff
Ped.
Tempo I.
rit.
p
pp
1
p
Ped.
pp
ppp
rit.
Fine.
Ped.


Più animato.
mf
p
cresc.
ff
rit.
Tempo I.
p
p
pp
ppp
rit.
Fine.

SYMPHONIE

(F moll)

für grofses Orchester

componirt

von

RICHARD STRAUSS.

Op. 12.

Verl. No. 2560	Partitur	netto Pr. Mk. 25.—	
„ 2561	Orchesterstimmen	„ „ 25.—	
„ 2562	Klavierauszug zu vier Händen		
	Uebertragung vom Componisten	„ „ 8.—	
Duplirstimmen:	Viol 1., Viol 2., Viola, Cello, Bafs		
	à Mk. 2.—	à Mk. 1.80.	

Eigenthum des Verlegers für alle Länder.
Eingetragen in das Vereinsarchiv.

MÜNCHEN, JOS. AIBL.

Aufführungsrecht vorbehalten.

Lith. Anst. v. A. Huber, Leipzig.

TH. HEMMEL'S
Musikalien-Handlung
(AD. STAMM)
Frankfurt a. M.
6 Theaterplatz 6

Symphonie in F moll

von

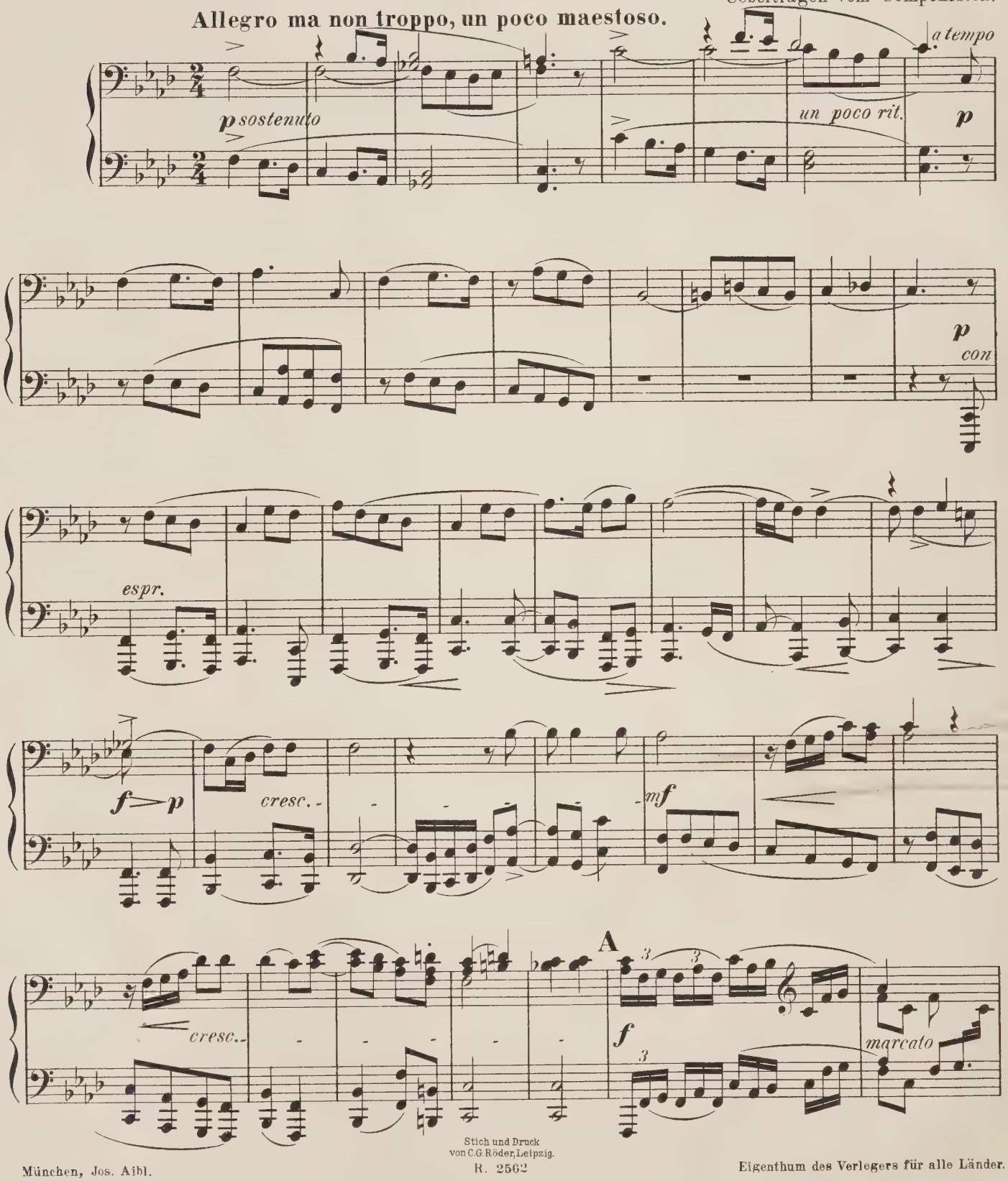
Richard Strauss.

Op. 12.

Secondo.

Uebertragen vom Componisten.

Allegro ma non troppo, un poco maestoso.



Stich und Druck
von C.G. Röder, Leipzig.
R. 2562

München, Jos. Aibl.

Eigenthum des Verlegers für alle Länder.

Symphonie in F moll

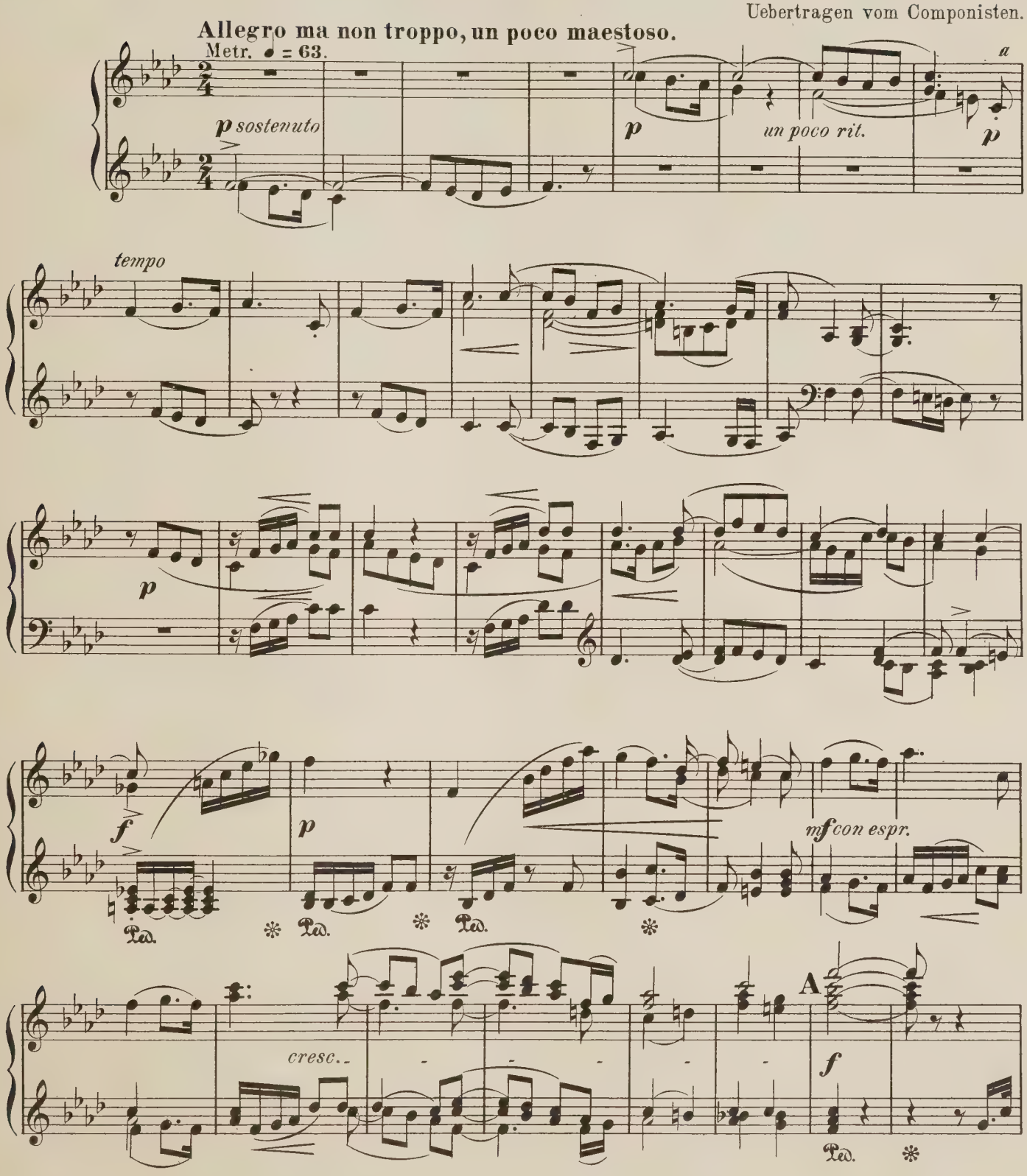
von

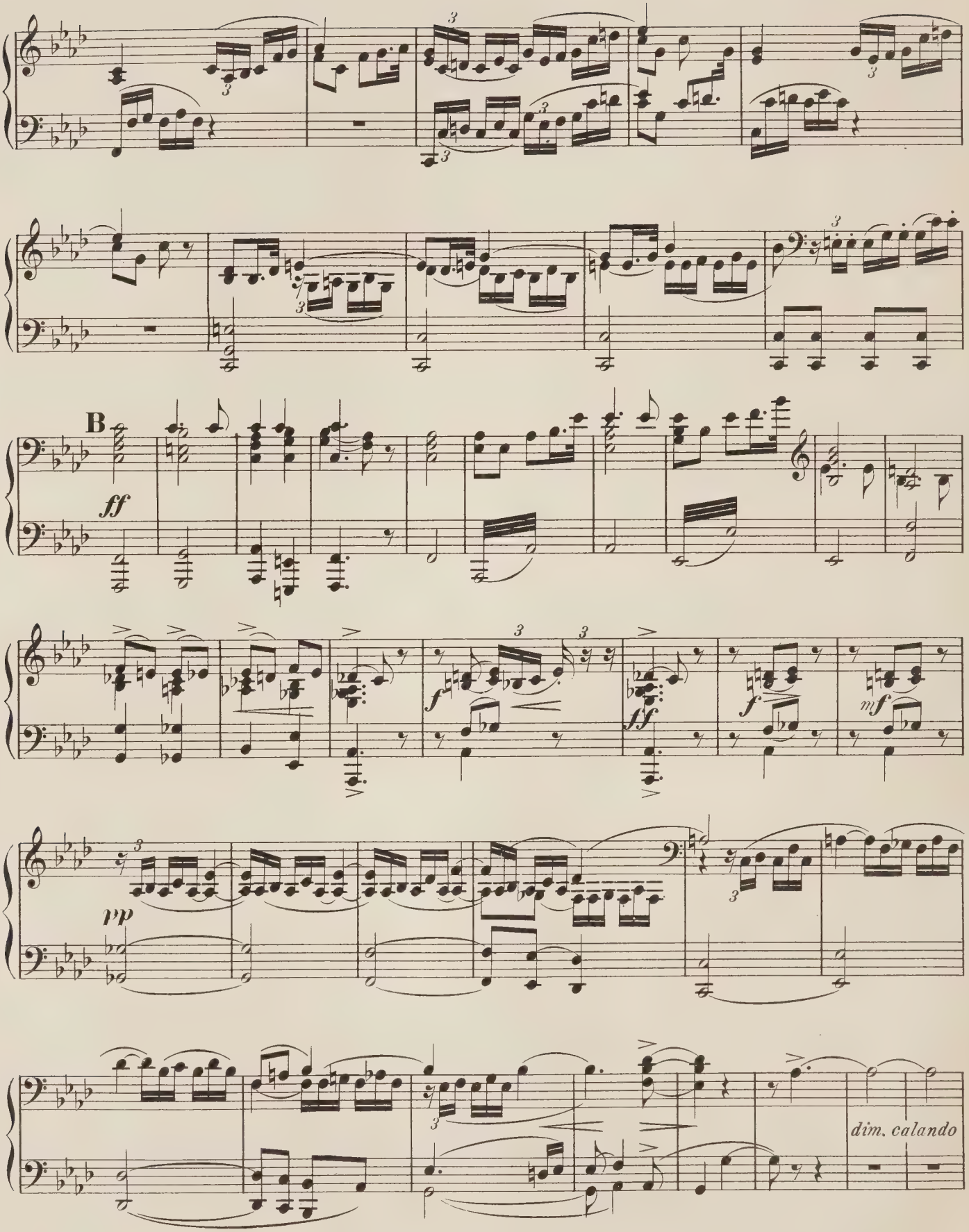
Richard Strauss.

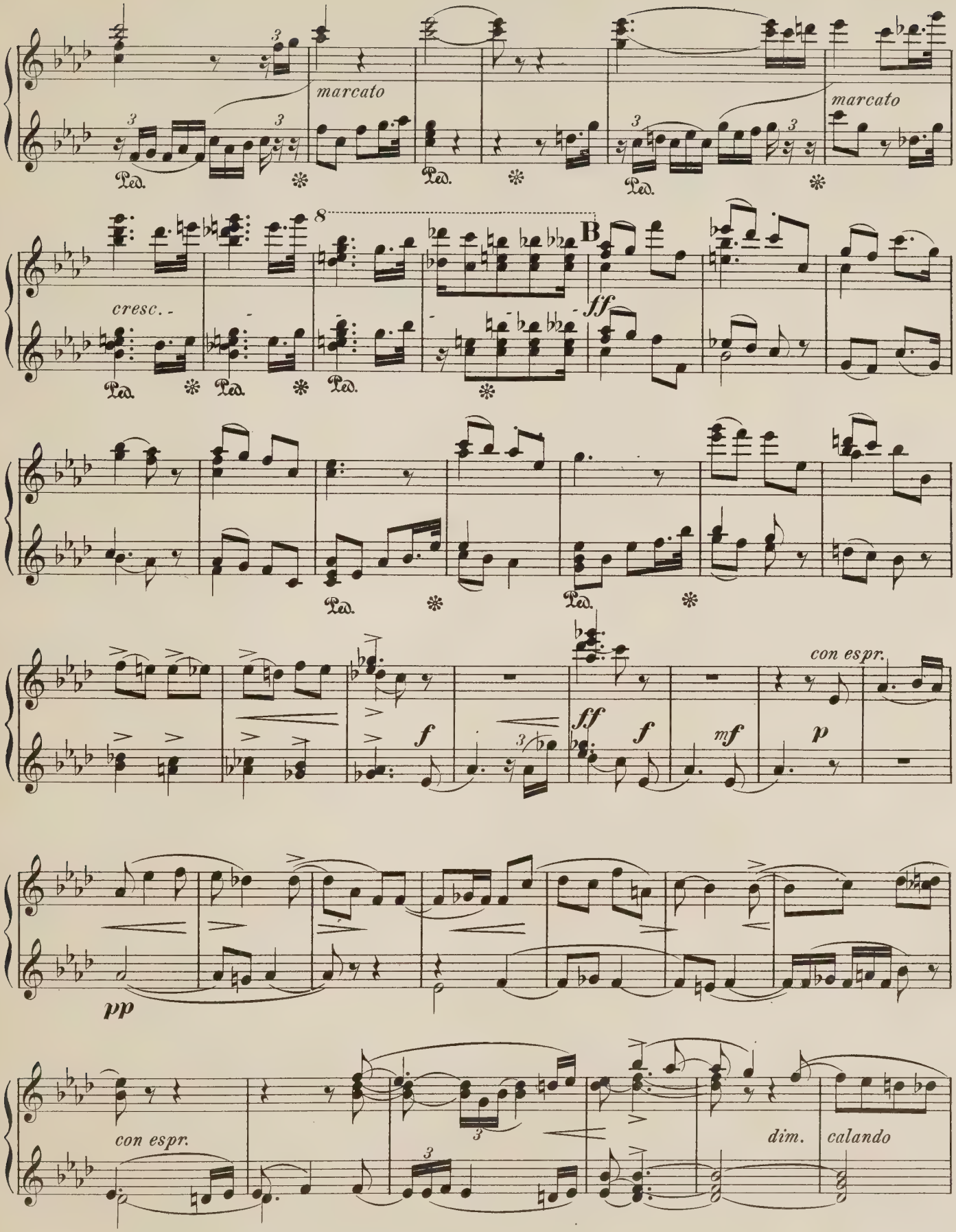
Op. 12.

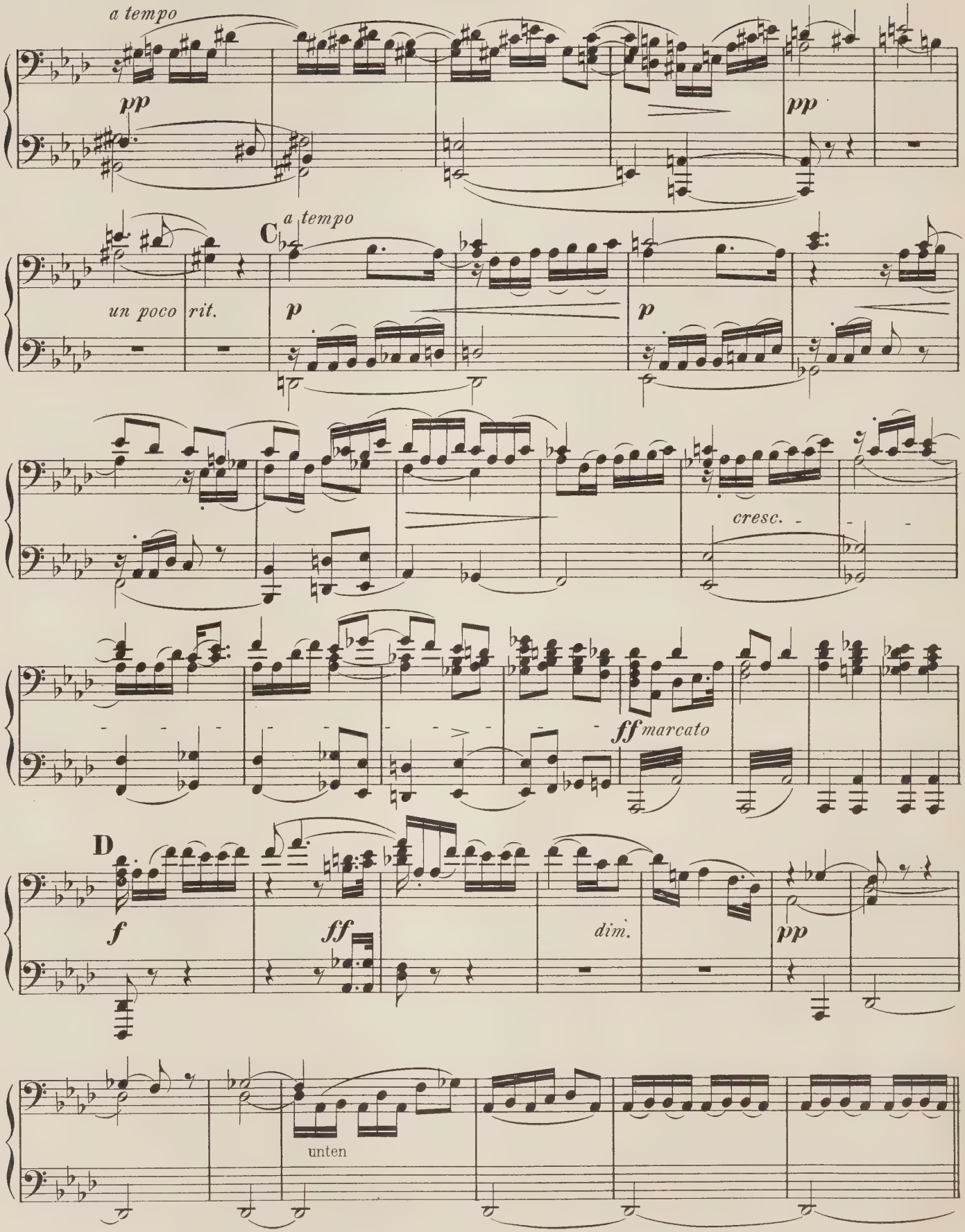
Primo.

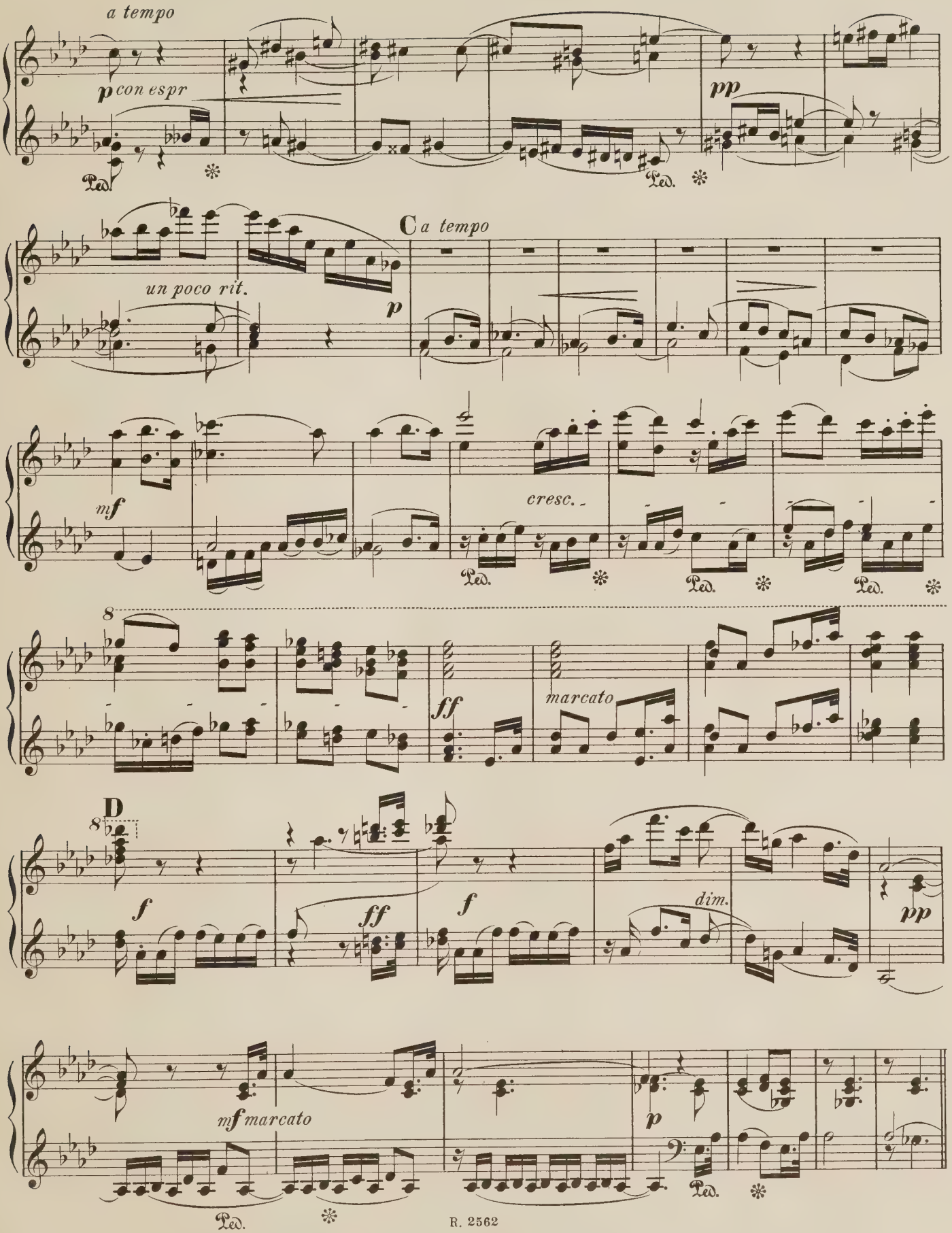
Uebertragen vom Componisten.

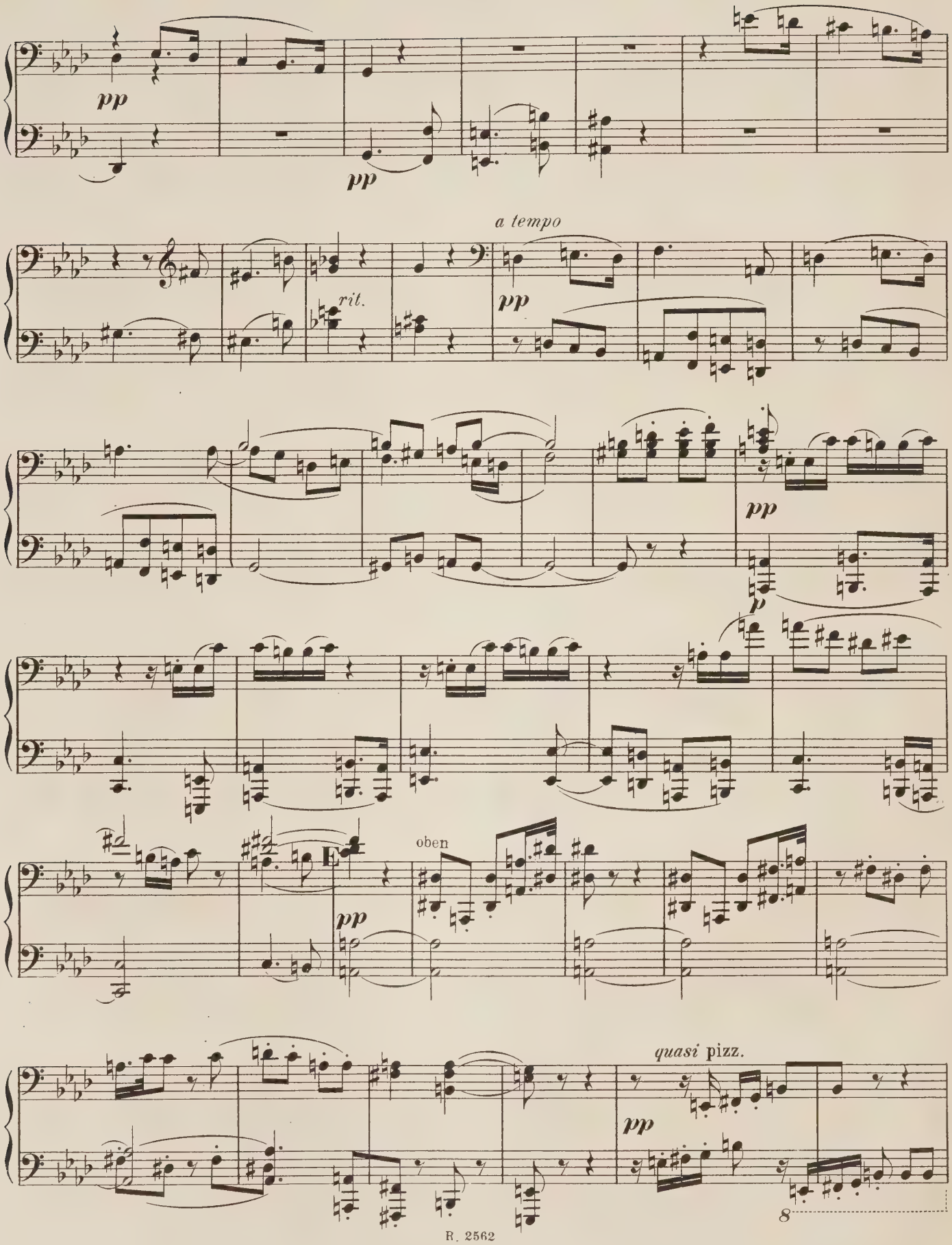


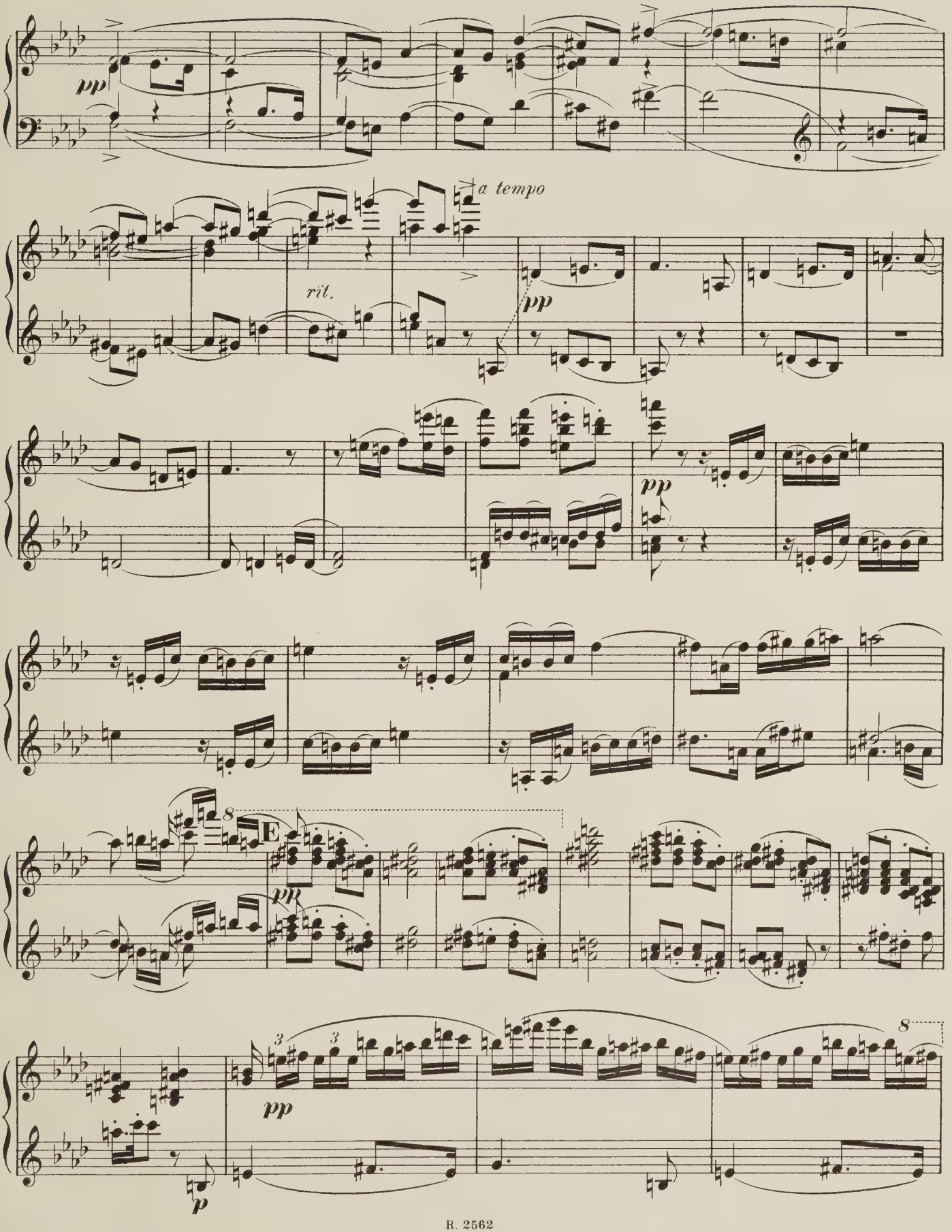

B
ff
f
ff
f
mf
pp
dim. calando

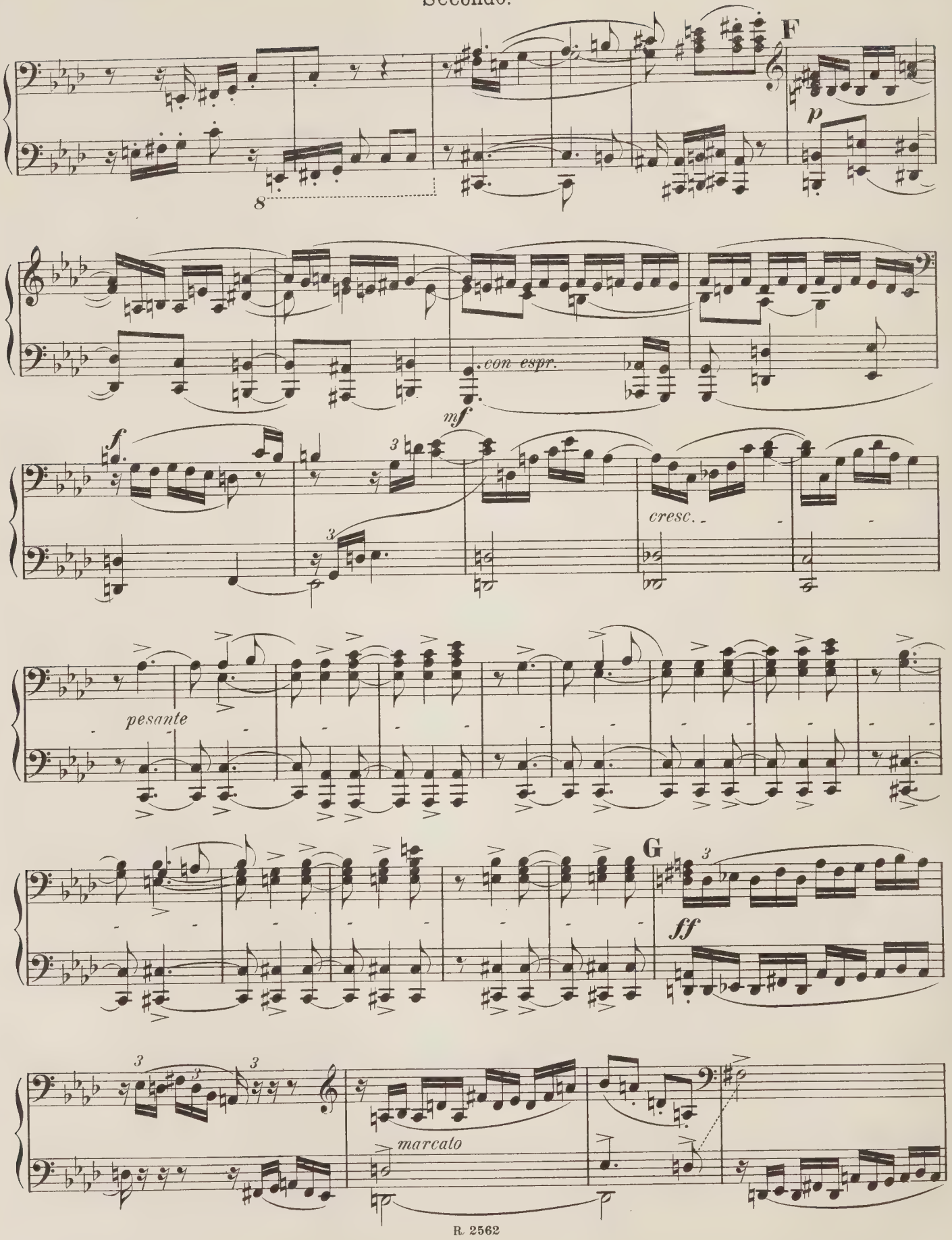

marcato
marcato
Ped.
cresc.
B
ff
con espr.
f
ff
f
mf
p
pp
con espr.
dim.
calando

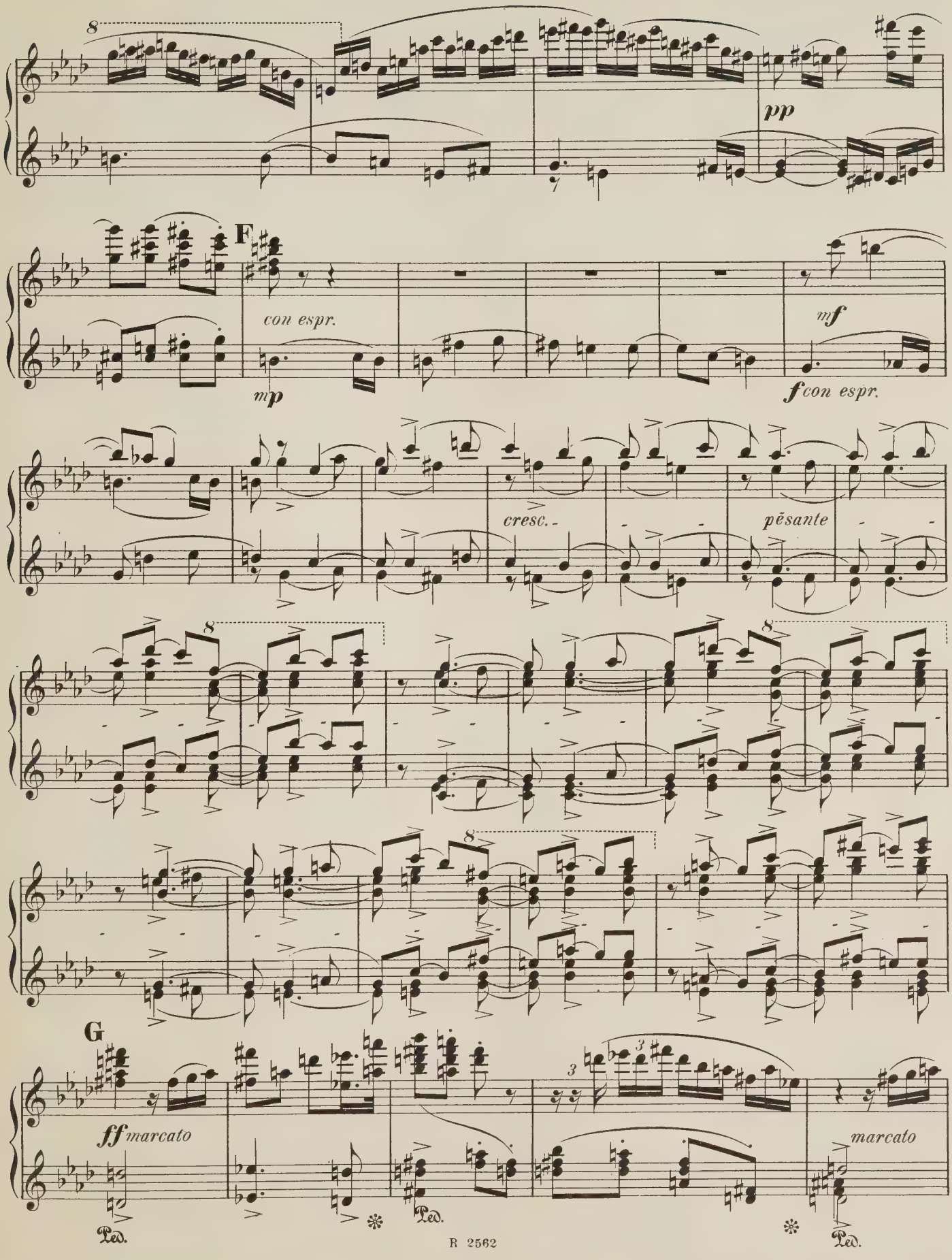

a tempo
pp
pp
un poco rit.
C
a tempo
p
p
cresc.
ff marcato
D
f
ff
dim.
pp
unten

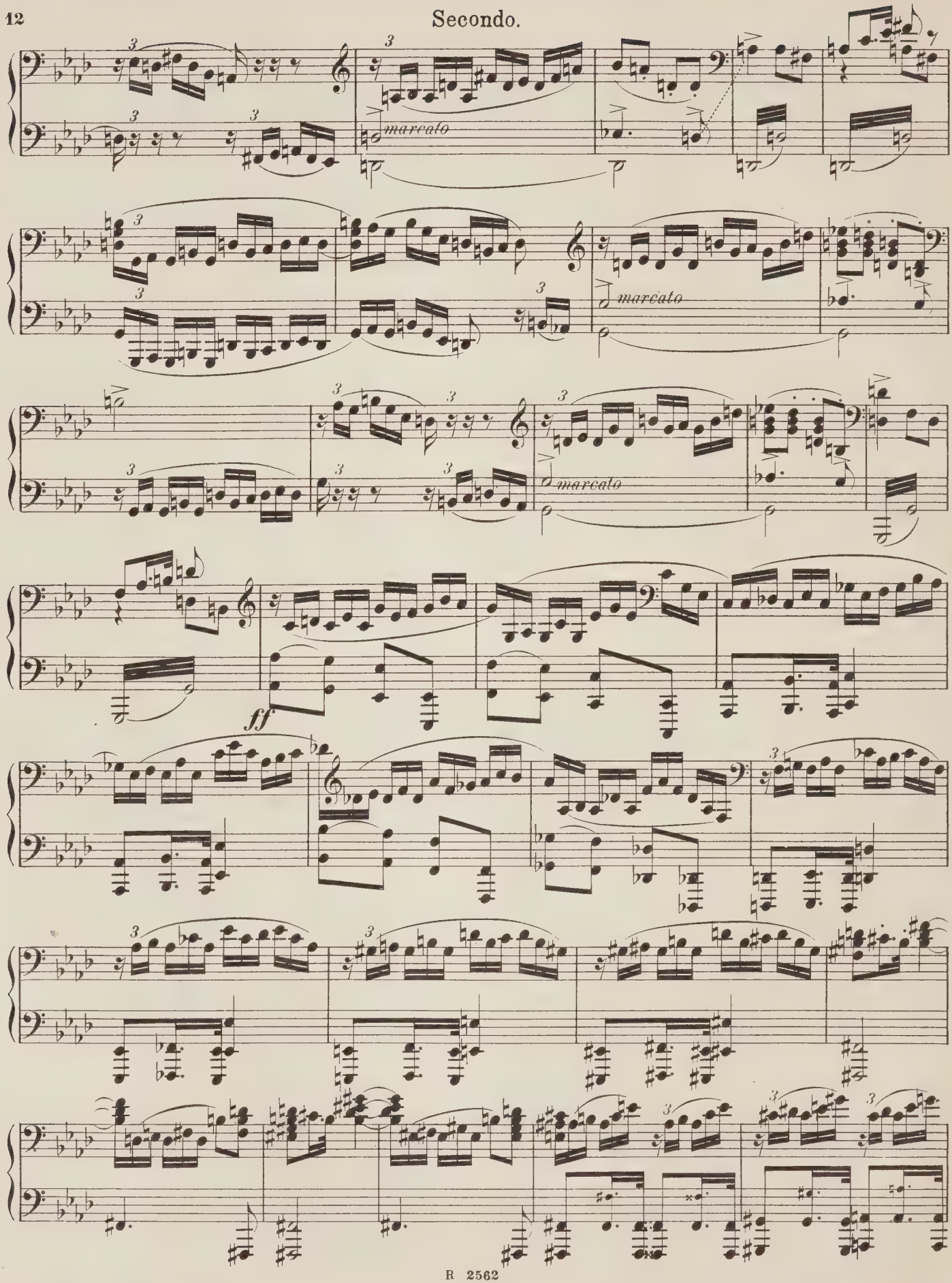

a tempo
p con espr
Ped.
pp
Ped.
C a tempo
un poco rit.
p
mf
cresc.
Ped.
Ped.
Ped.
8
ff
marcato
D
8
f
ff
f
dim.
pp
mf marcato
Ped.
p
Ped.

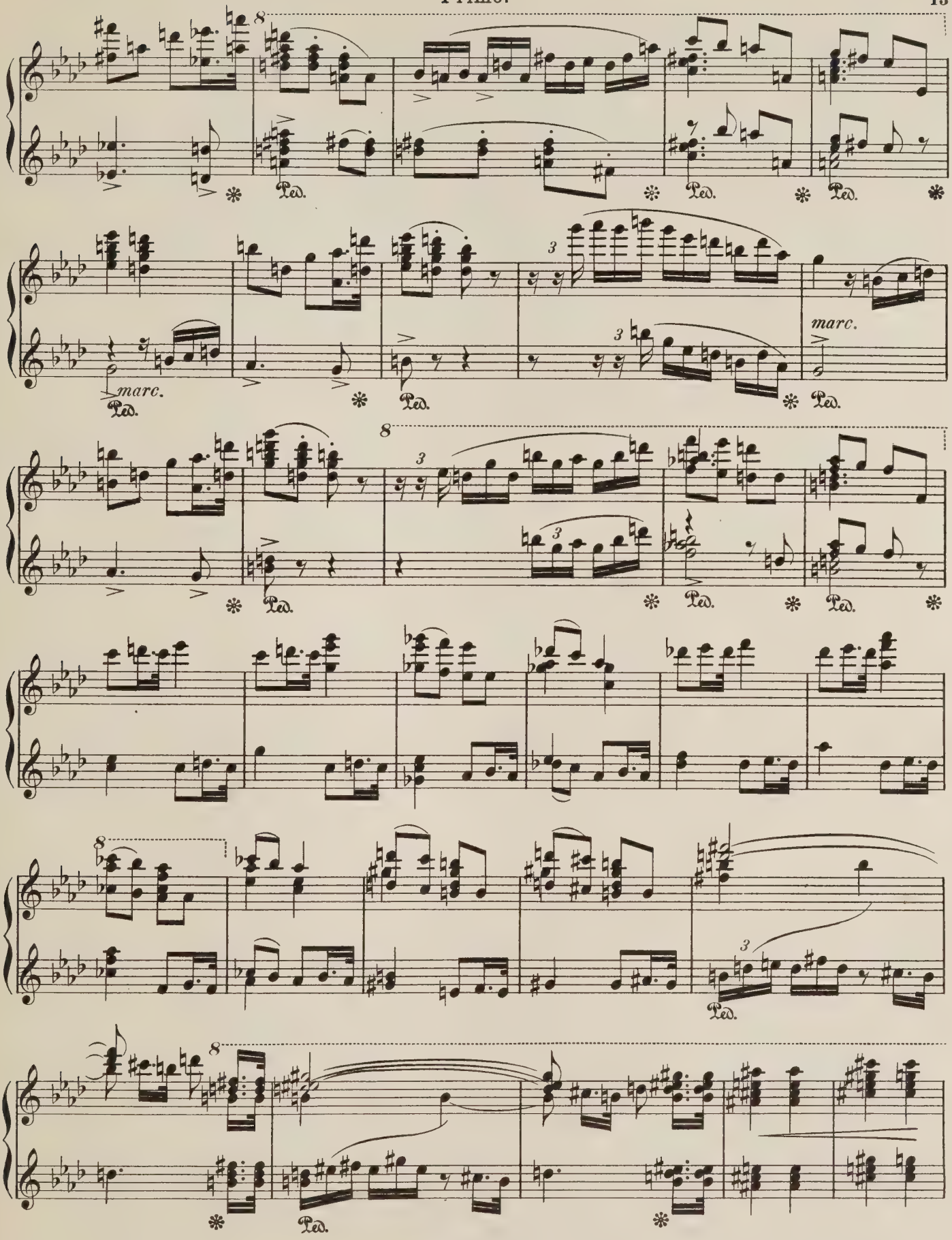

pp
pp
a tempo
rit.
pp
pp
p
E
oben
pp
quasi pizz.
pp
8

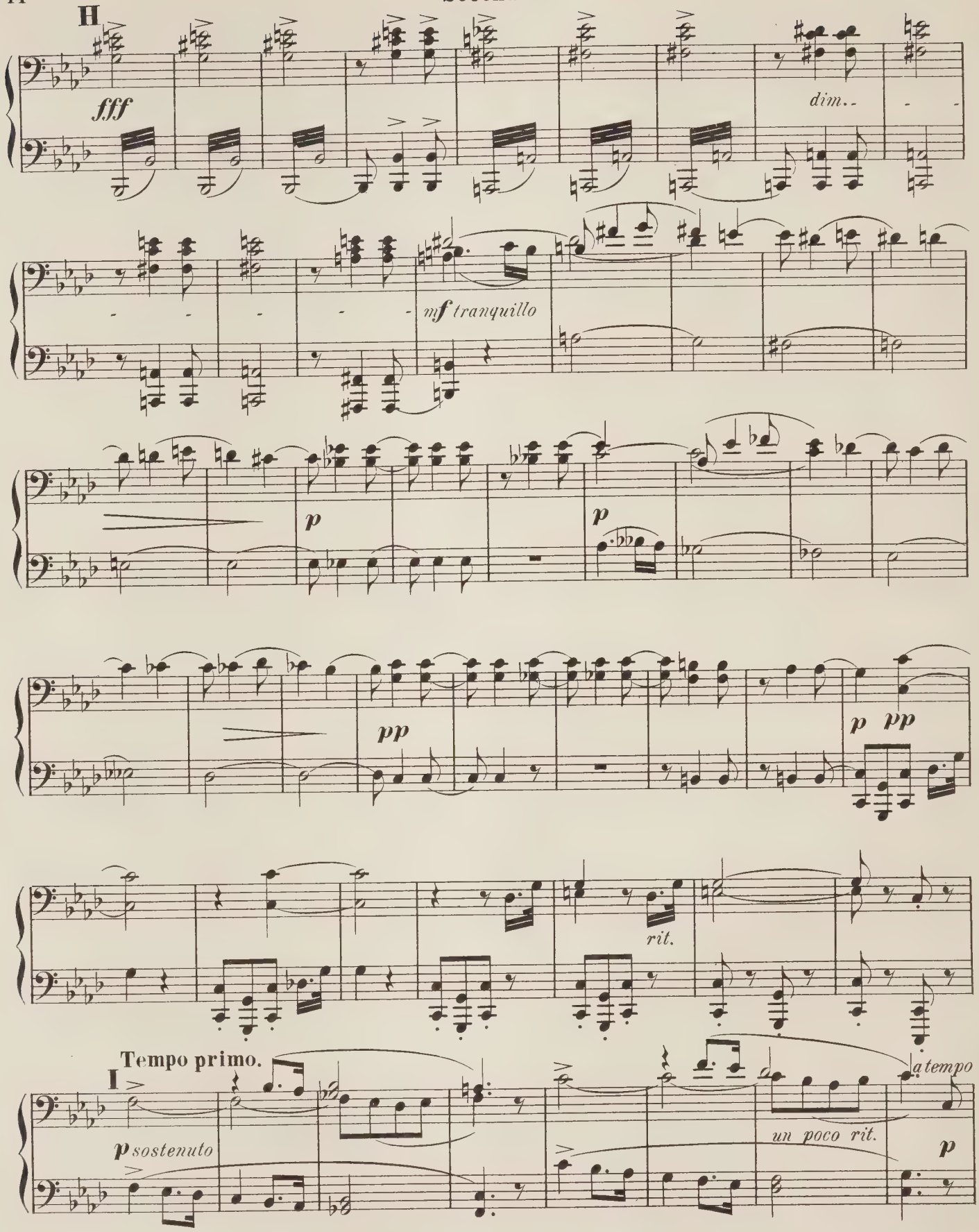

pp
a tempo
rit.
pp
pp
8
E
pp
3
3
pp
8
p

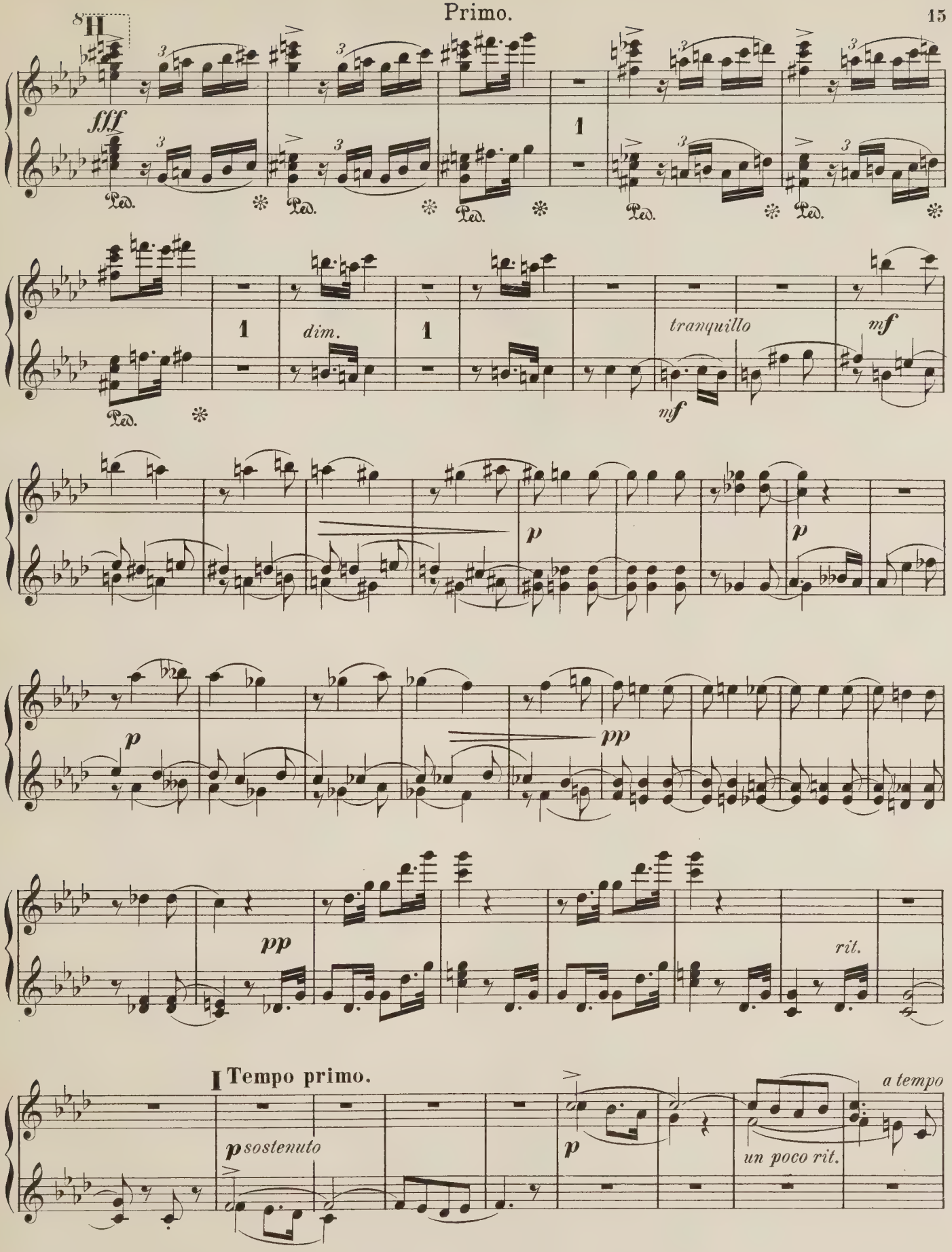

F
p
8
con espr.
mf
f
3
cresc.
pesante
G
ff
marcato

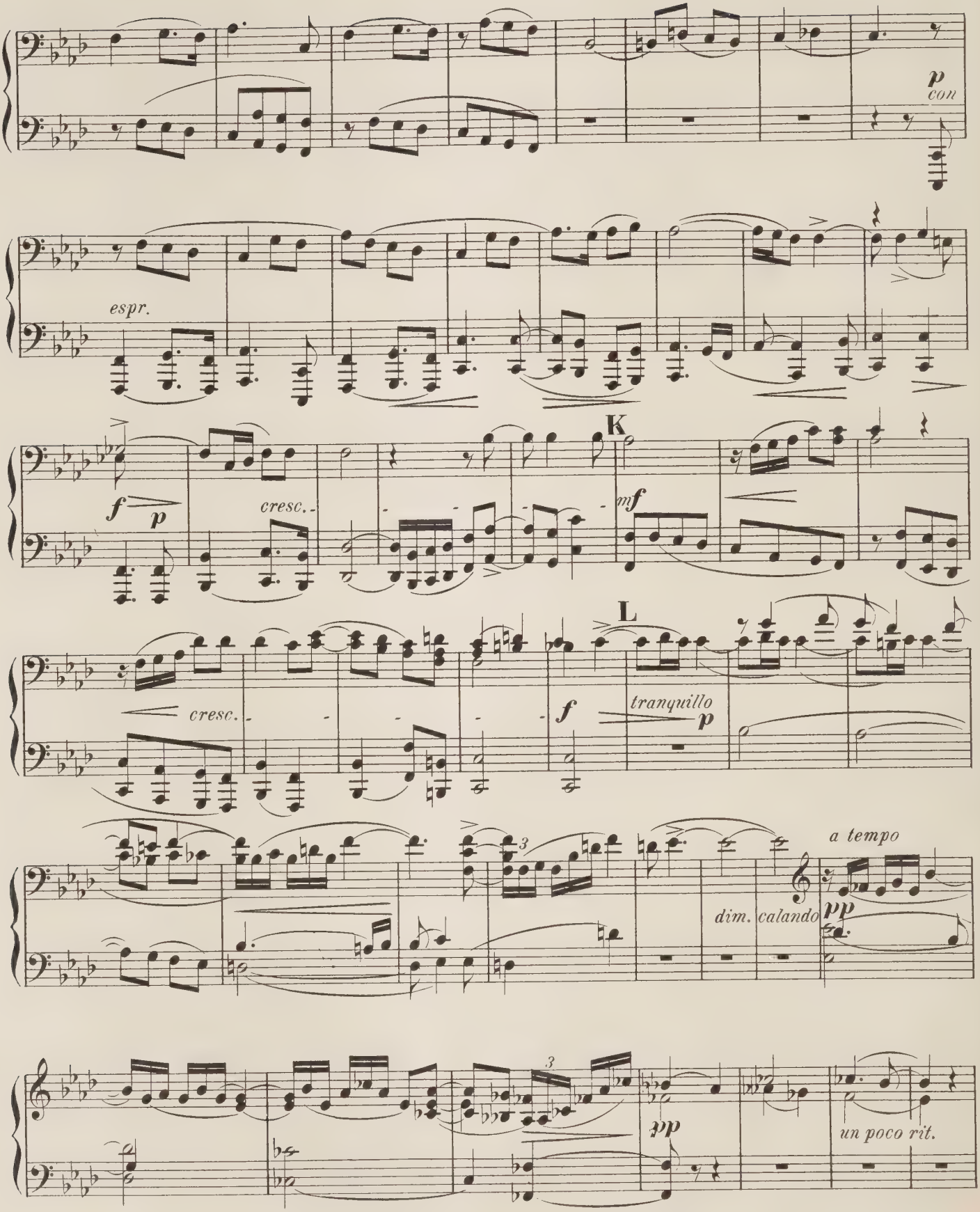

8
pp
F
con espr.
mp
mf
f con espr.
cresc.
pesante
8
8
8
G
ff marcato
3
3
marcato
Ped.
Ped.
Ped.

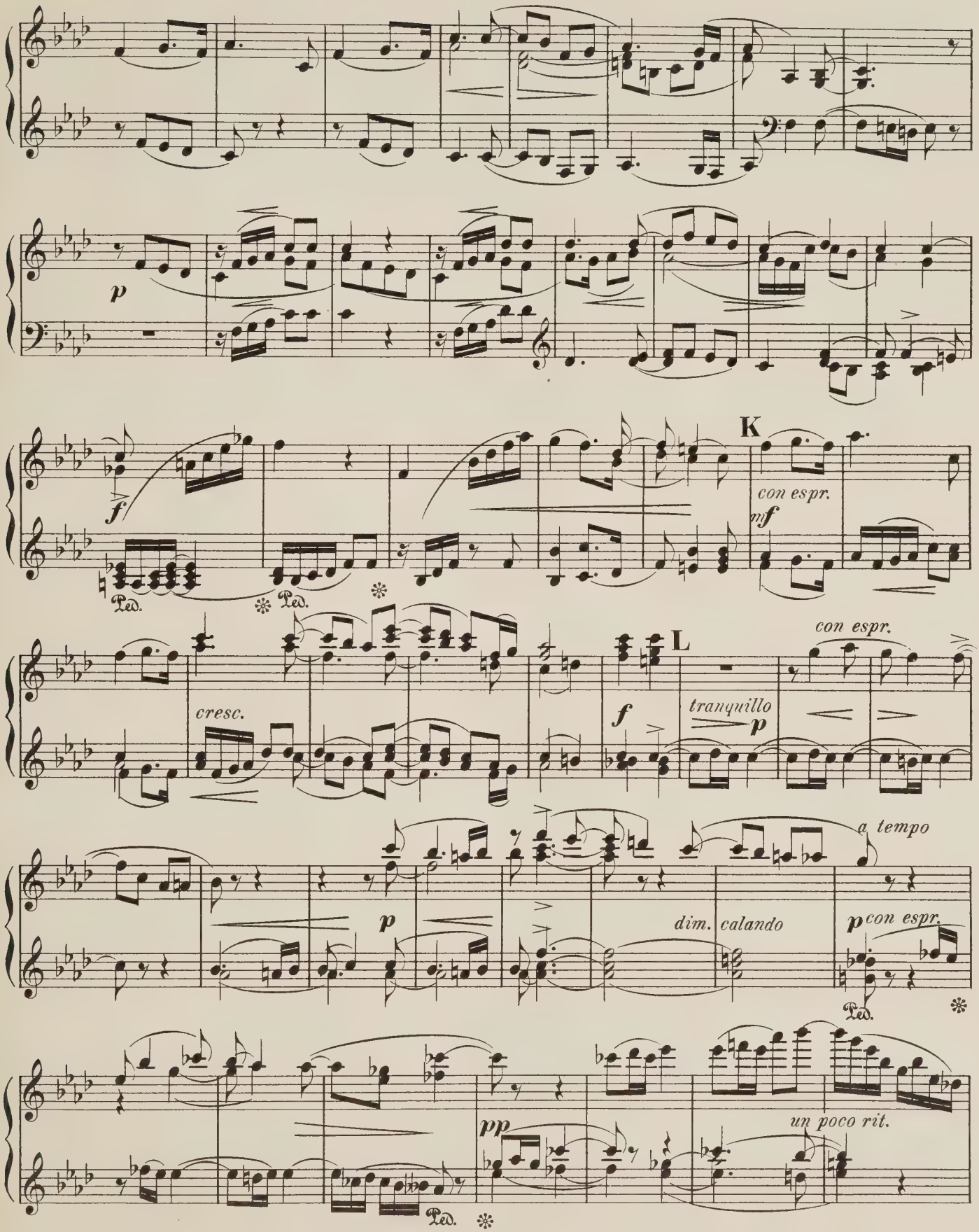

marcato
marcato
marcato
ff

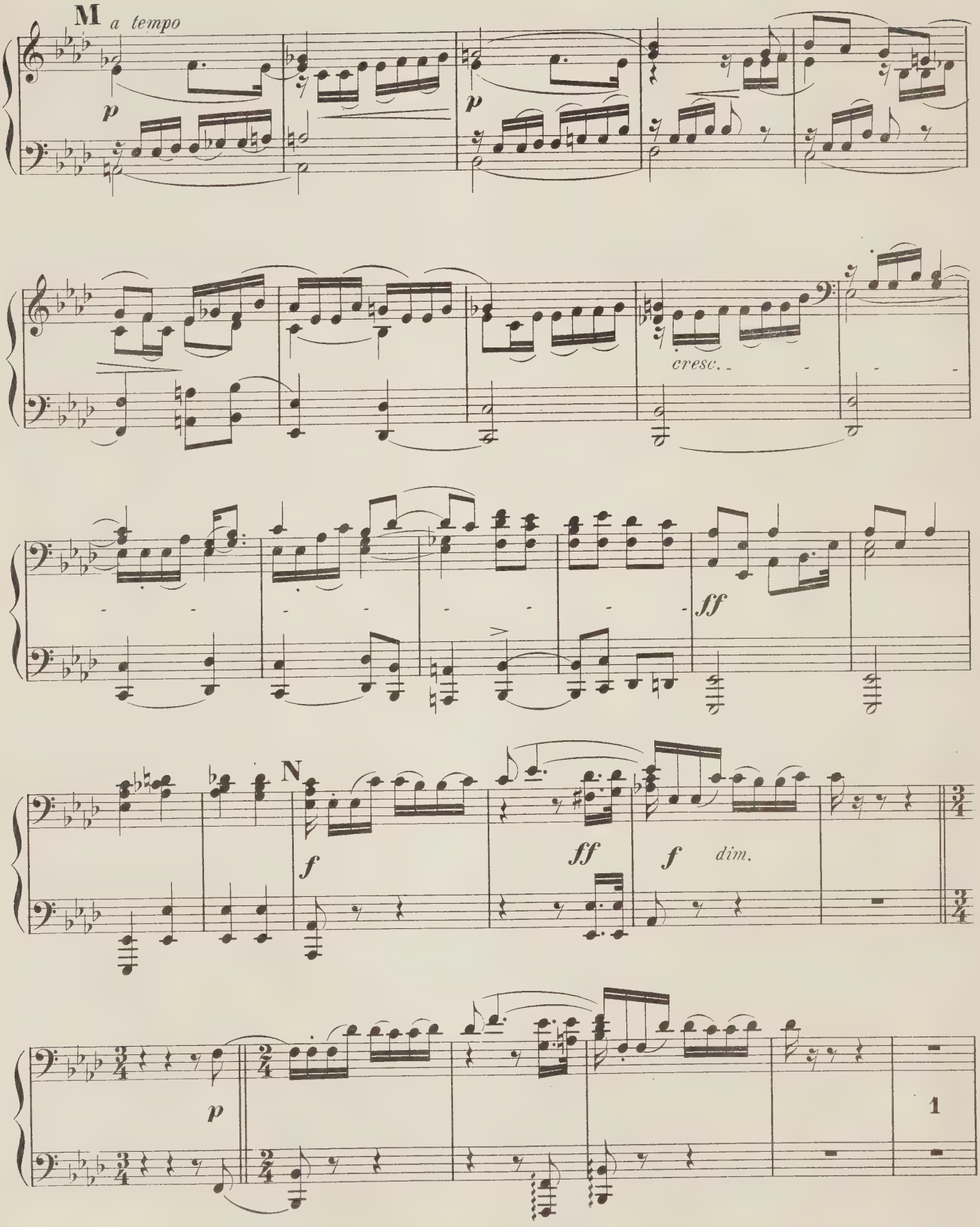

8
Ped.
marc.
3

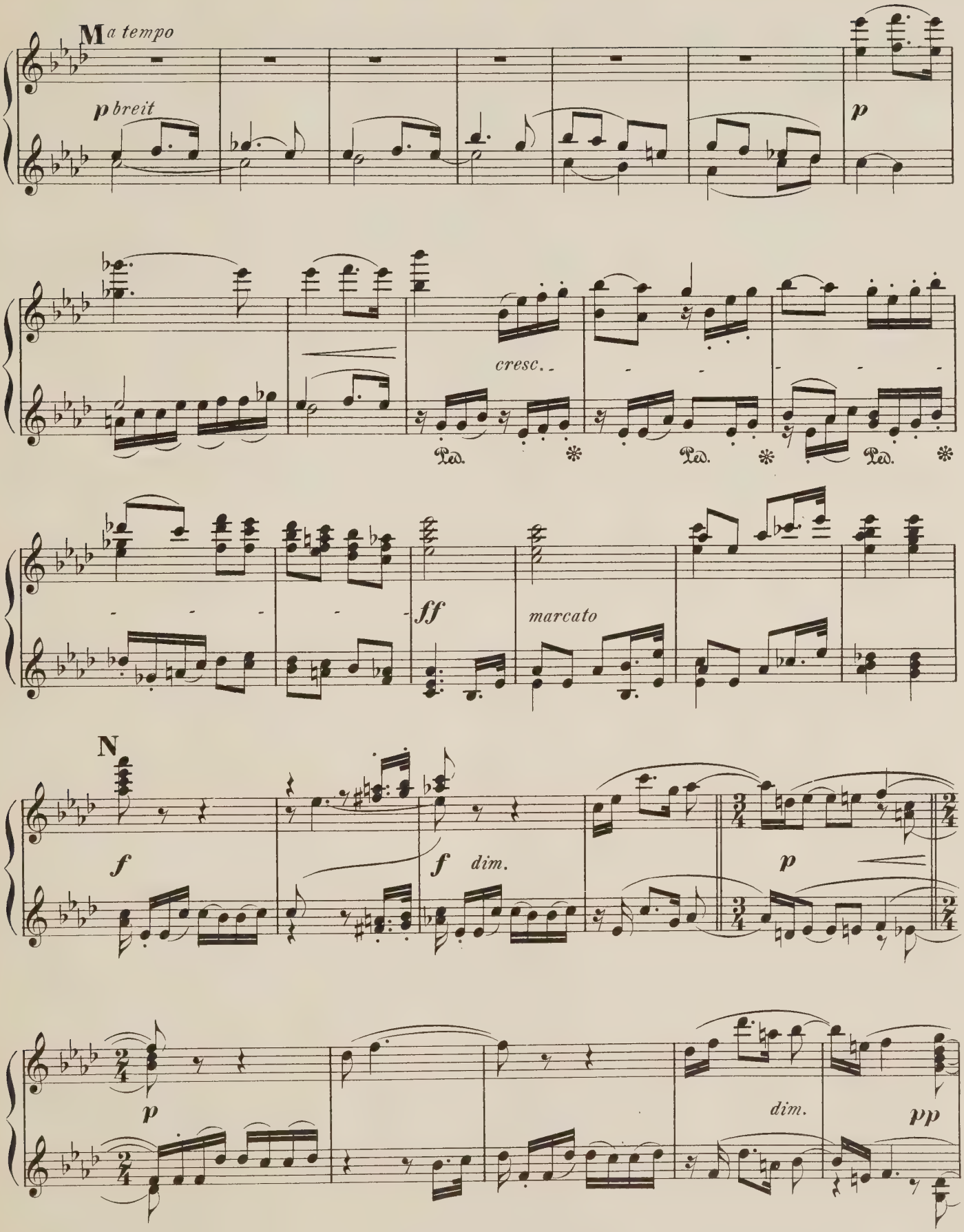

H
fff
dim..
mf tranquillo
p
p
pp
p pp
rit.
Tempo primo.
I
p sostenuto
un poco rit.
a tempo
p

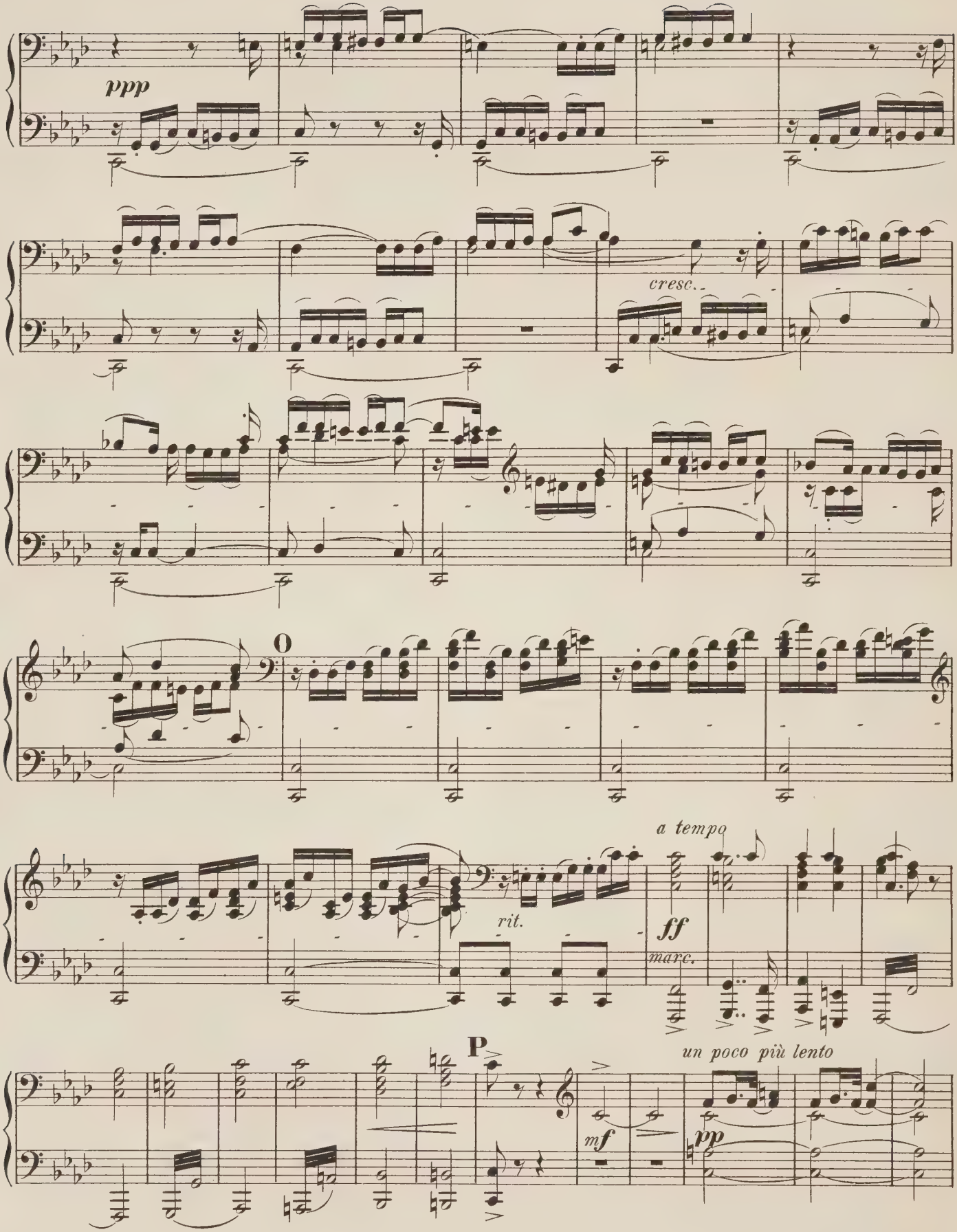

8 II
fff
Ped.
1
dim.
tranquillo
mf
p
pp
rit.
I Tempo primo.
p sostenuto
a tempo
un poco rit.

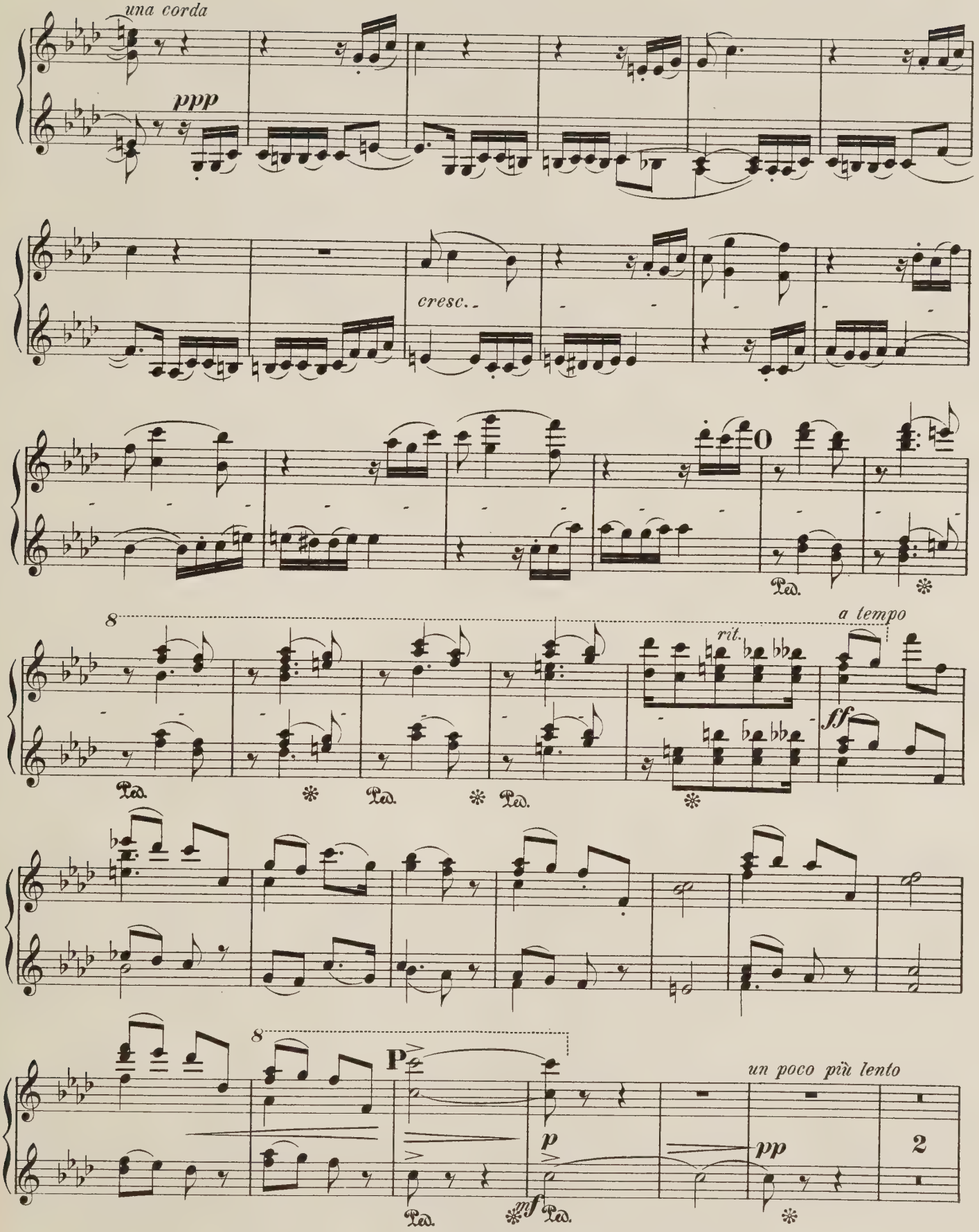

p
con
espr.
f
p
cresc.
K
mf
cresc.
f
L
tranquillo
p
3
a tempo
dim.
calando
pp
3
pp
un poco rit.

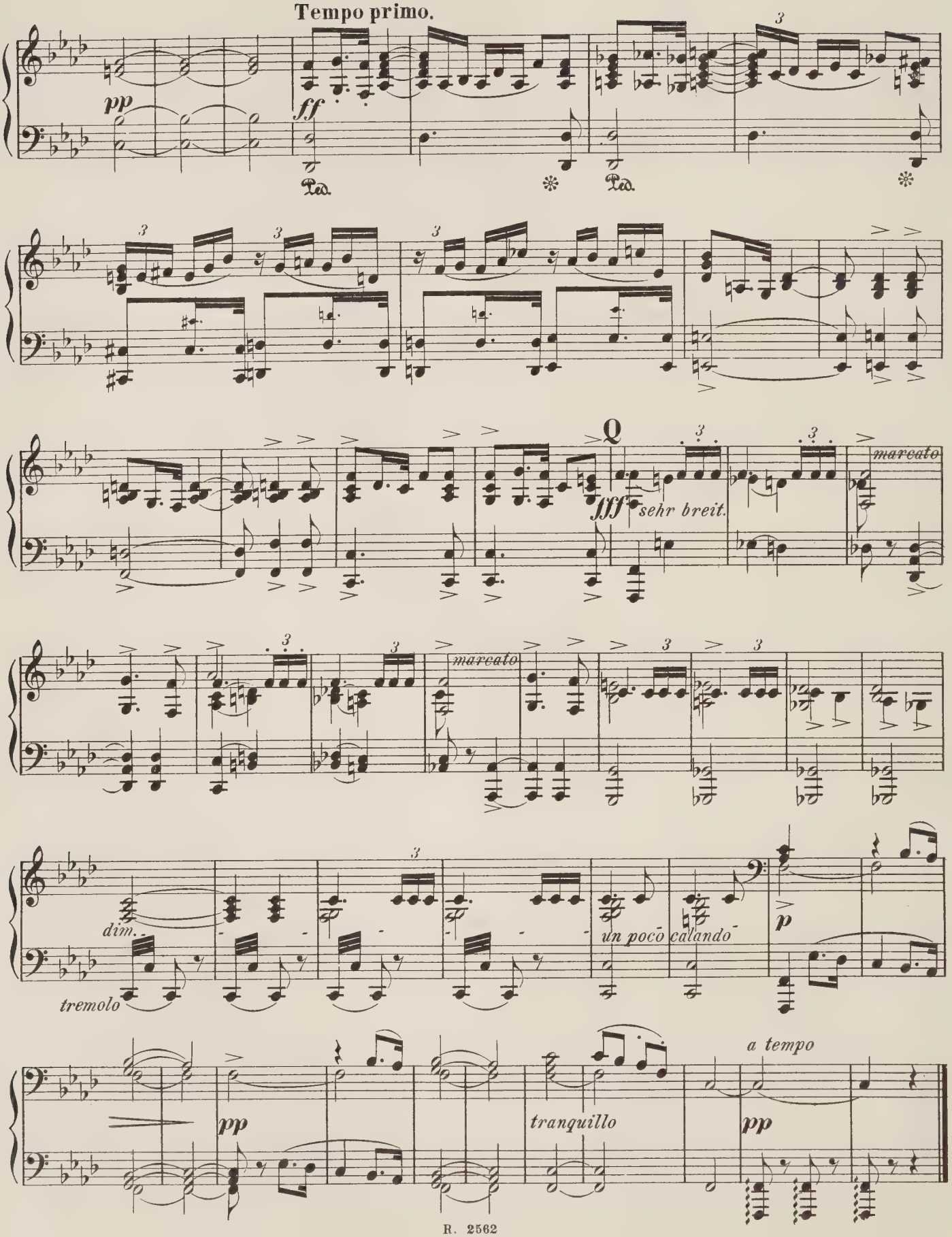

p
f
Ped.
K
con espr.
mf
cresc.
L
tranquillo
con espr.
a tempo
dim. calando
pp
un poco rit.


M
a tempo
p
p
cresc.
ff
N
f
ff
f
dim.
p
1

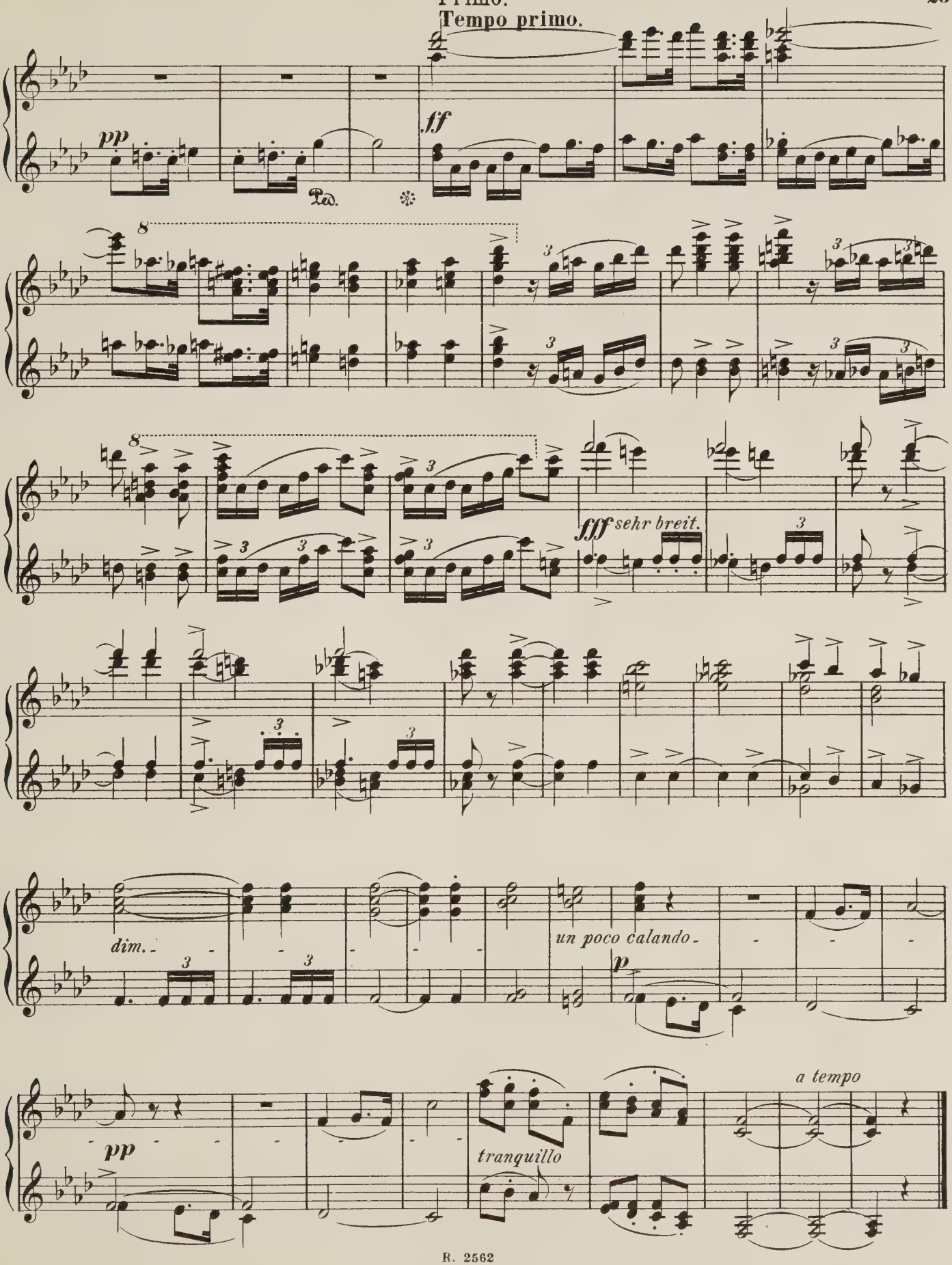

M a tempo
p breit
p
cresc.
Ped. * Ped. * Ped. *
ff
marcato
N
f
f dim.
p
p
dim.
pp


ppp
cresc.
O
a tempo
rit.
ff
marc.
P
un poco più lento
mf
pp


una corda
ppp
cresc.
O
8
rit.
a tempo
ff
P
p
mf
un poco più lento
pp
2

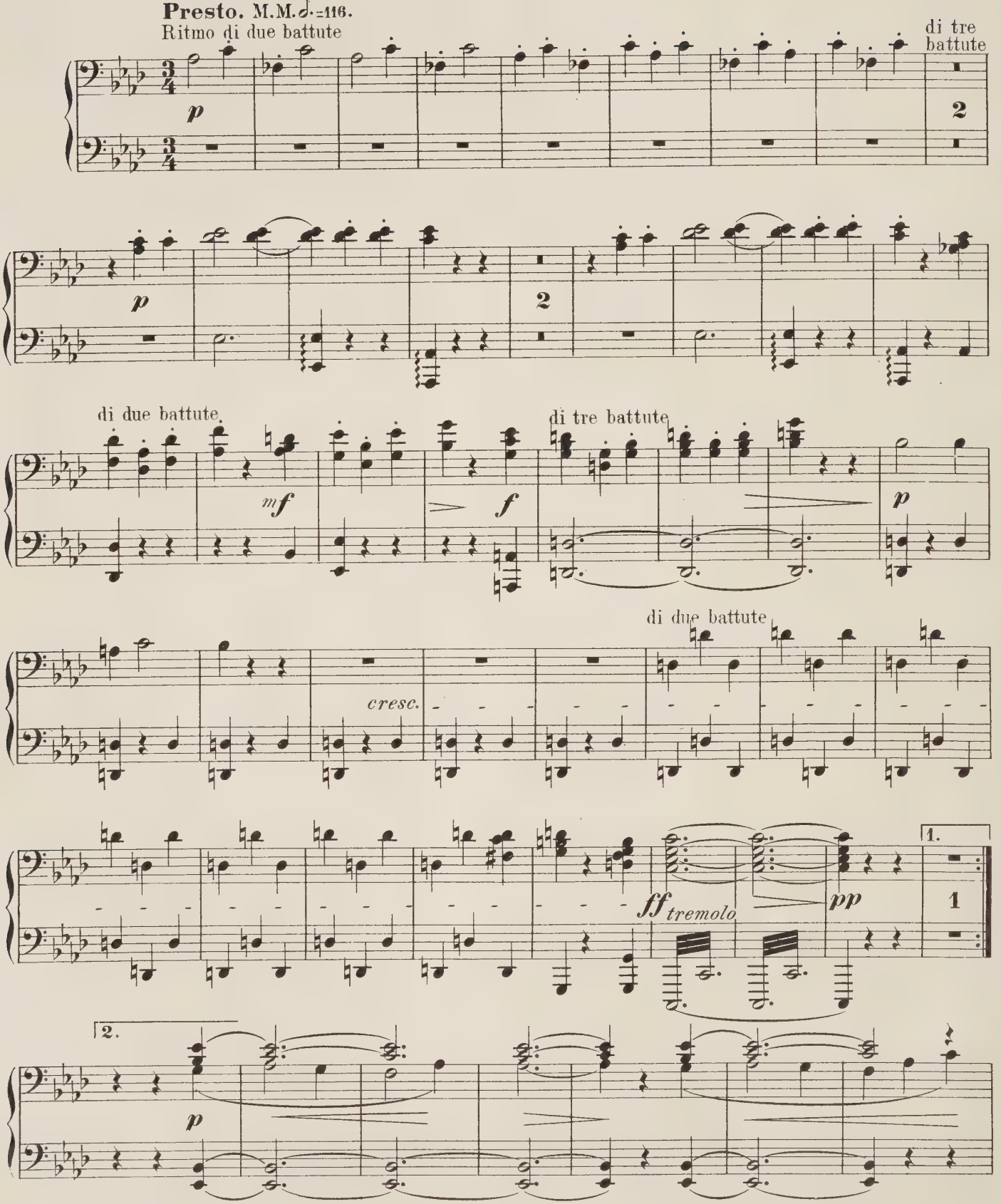

Tempo primo.
pp
ff
Ped.
Ped.
Q
fff
sehr breit.
marcato
marcato
dim.
tremolo
un poco calando
p
pp
tranquillo
a tempo
pp

Tempo primo.

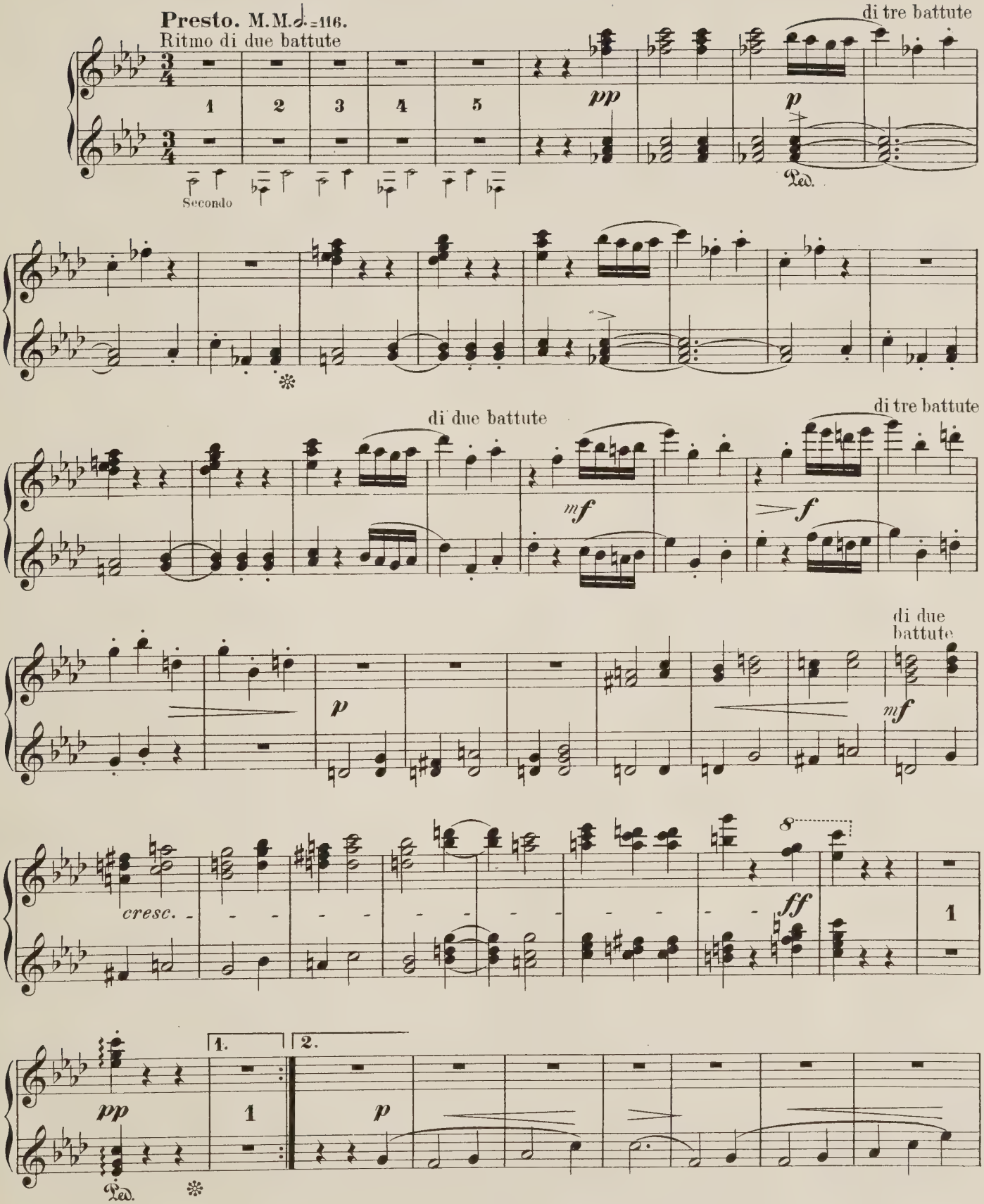

pp
Ped.
ff
fff sehr breit.
dim.
un poco calando
p
pp
tranquillo
a tempo

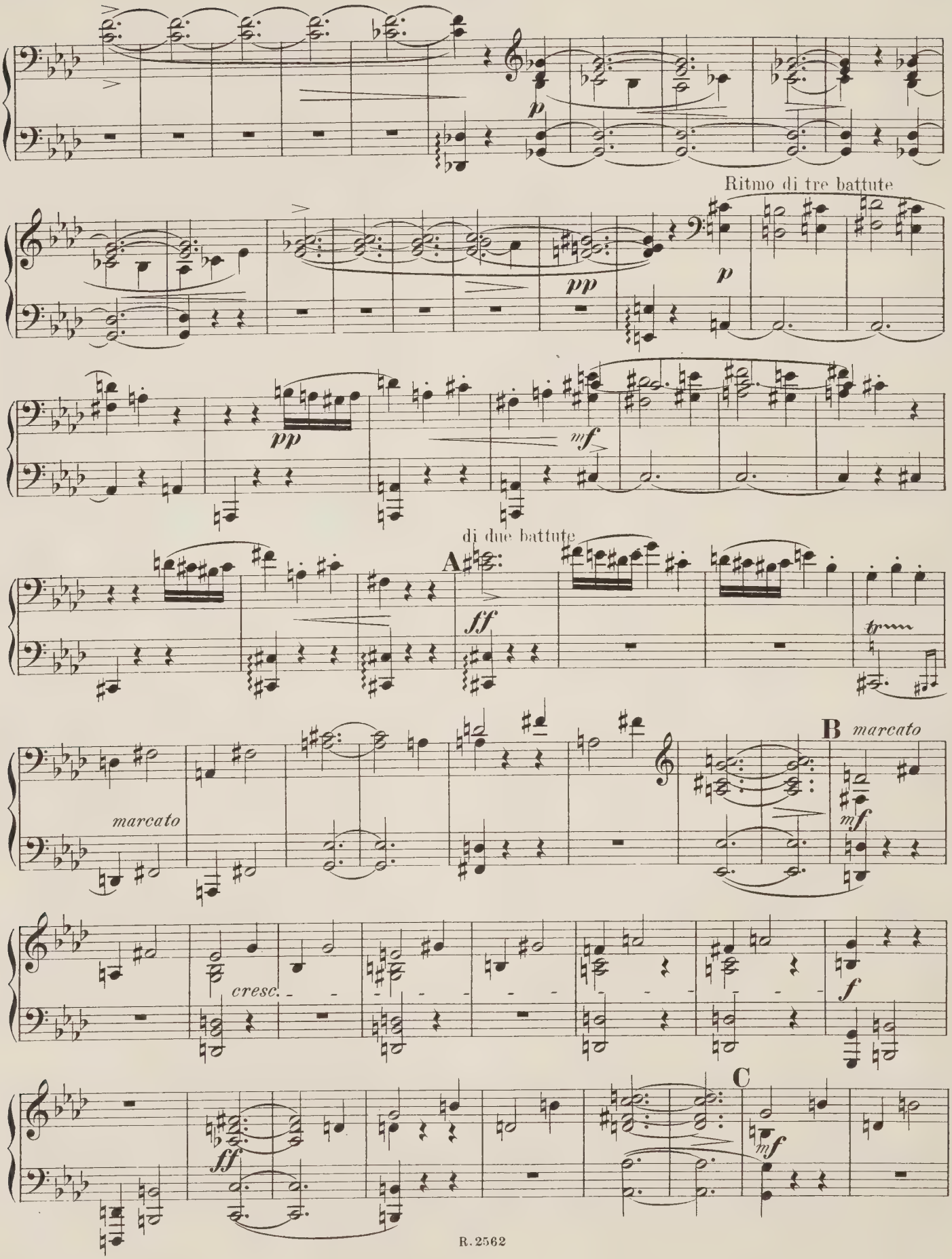
Secondo.

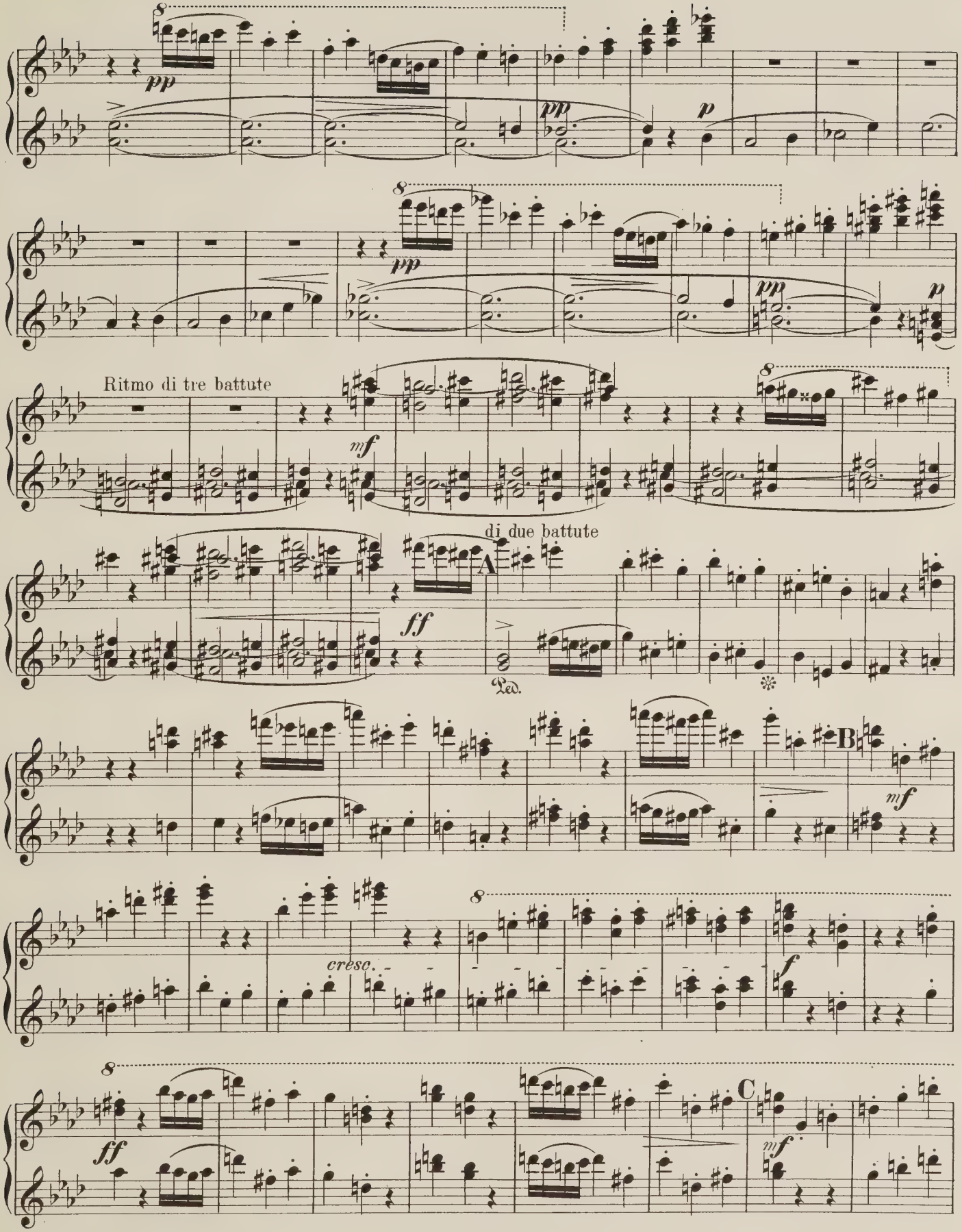
Scherzo.



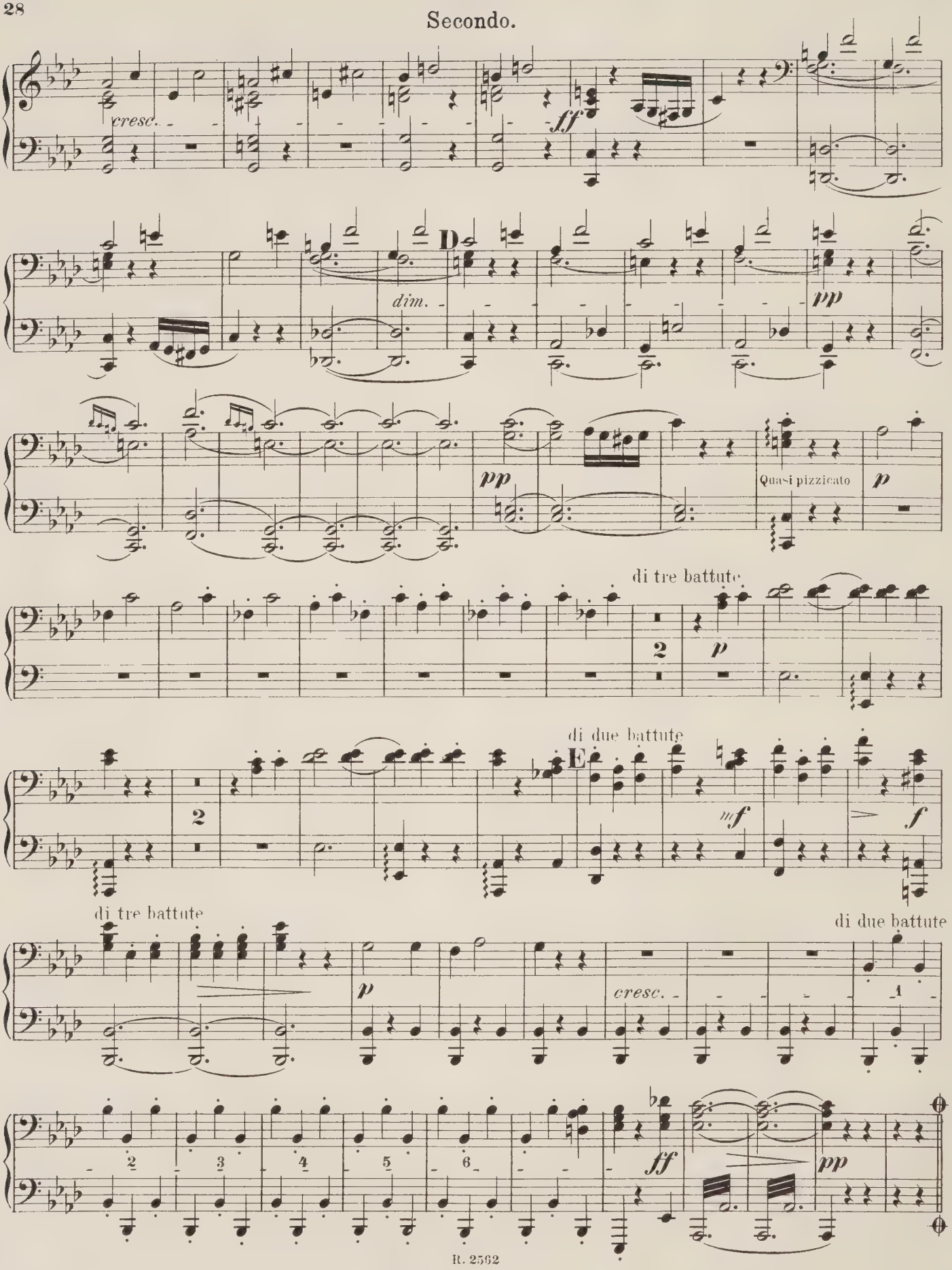
Scherzo.

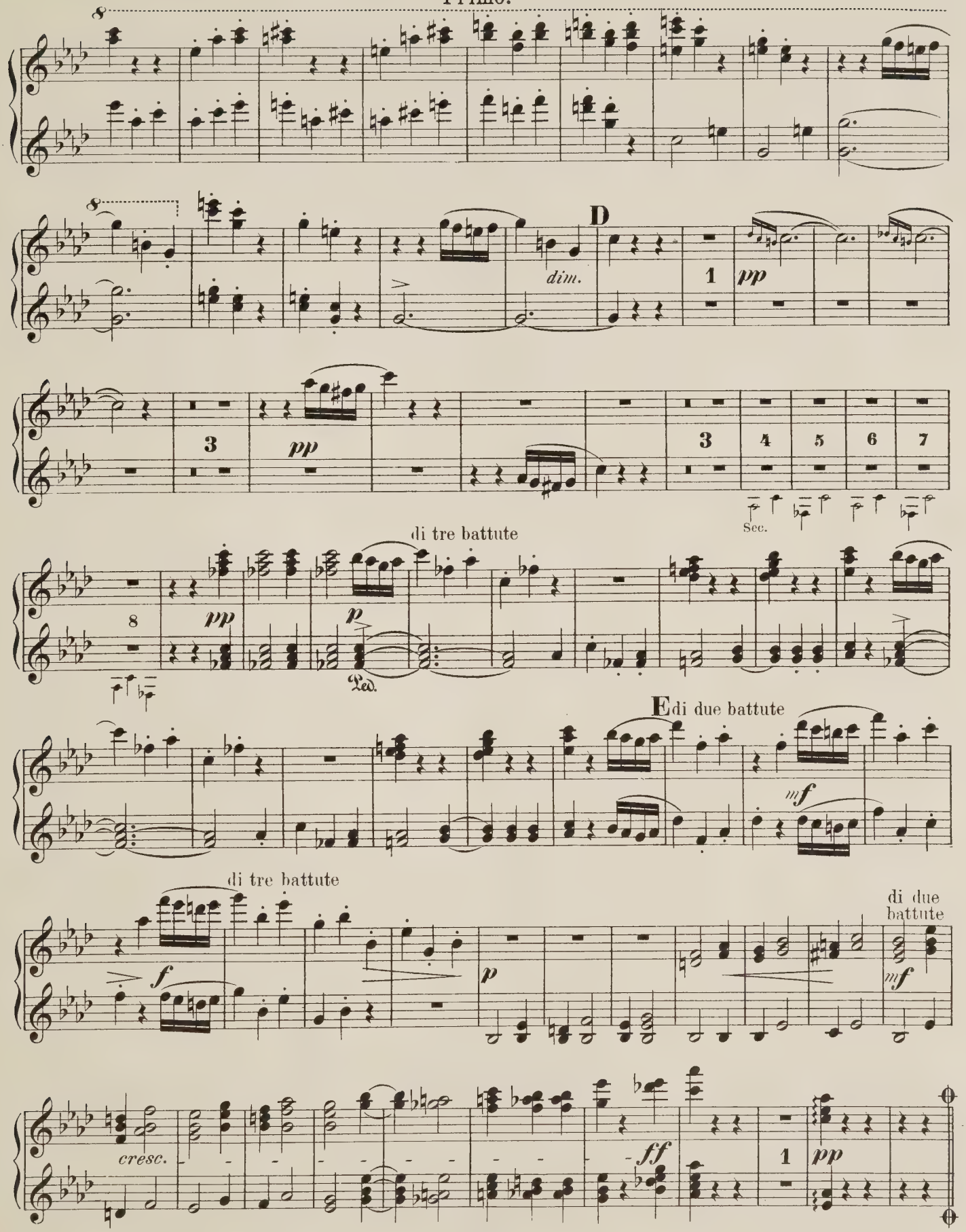

Presto. M.M. 𝅗𝅥.=116.
Ritmo di due battute
di tre battute
Secondo
di due battute
di tre battute
di due battute
cresc.
1.
2.

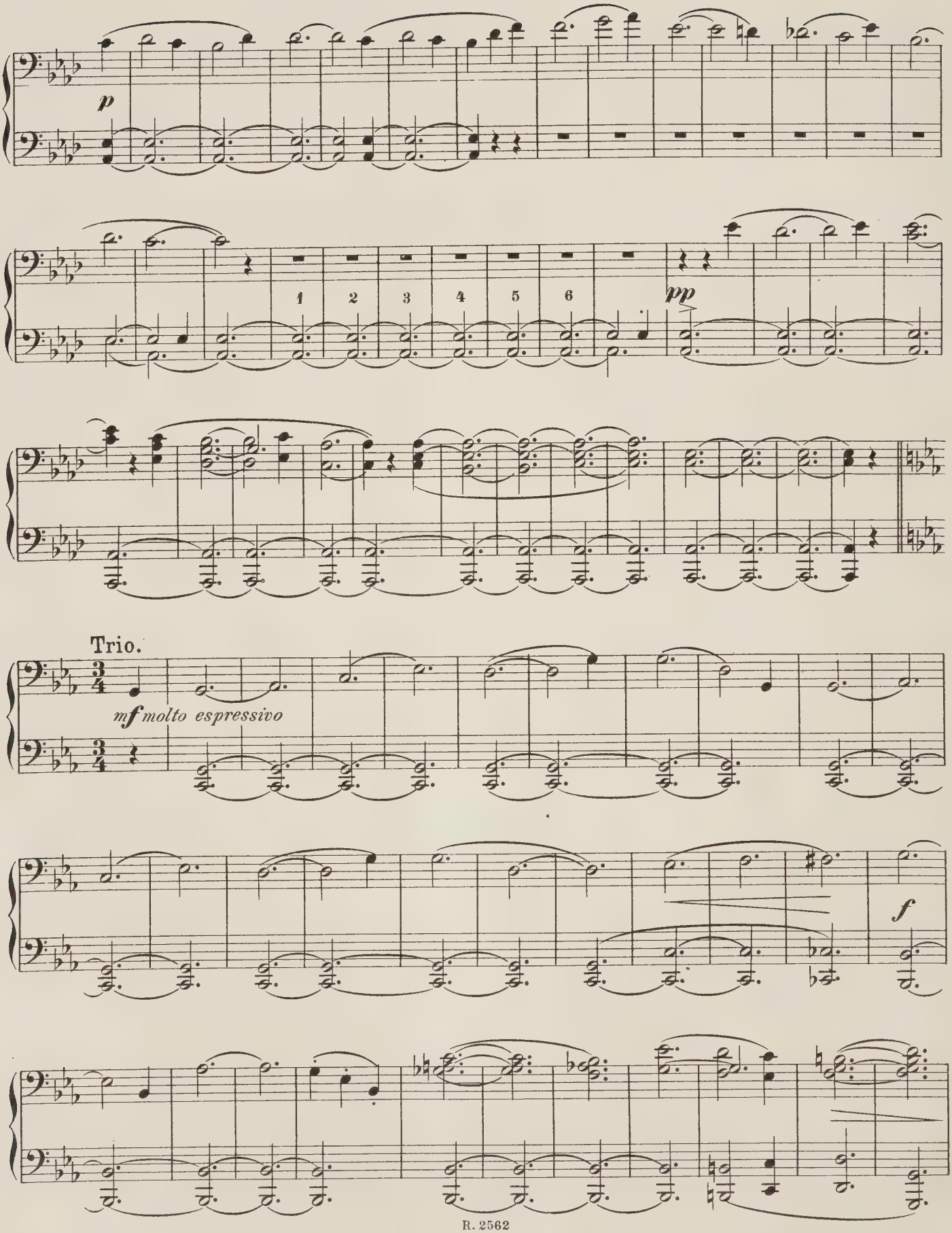

p
Ritmo di tre battute
pp
p
pp
mf
di due battute
A
ff
tr
B
marcato
marcato
mf
cresc.
f
C
ff
mf

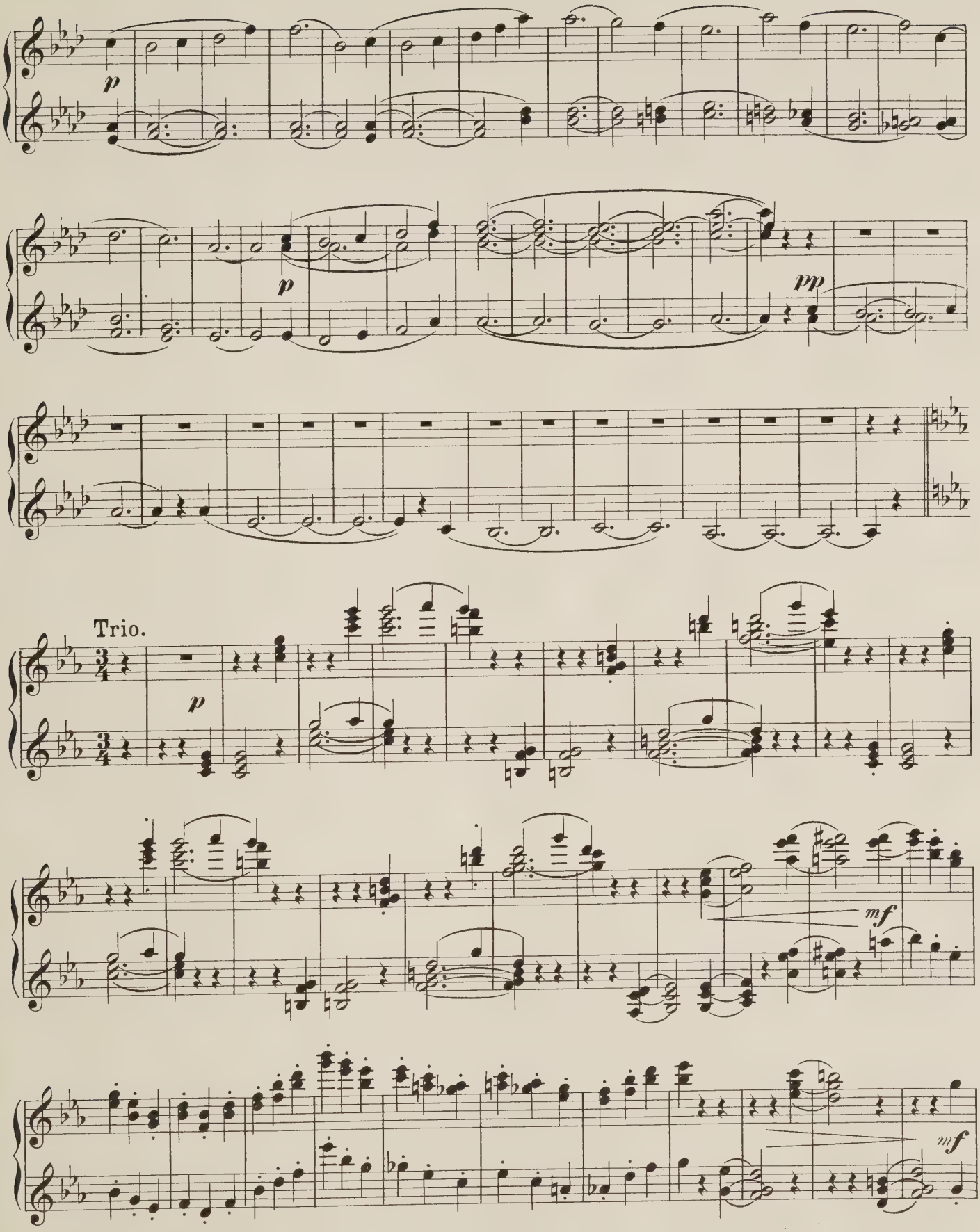

pp
pp
p
pp
pp
p
Ritmo di tre battute
mf
di due battute
A
ff
Ped.
B
mf
cresc.
f
ff
C
mf

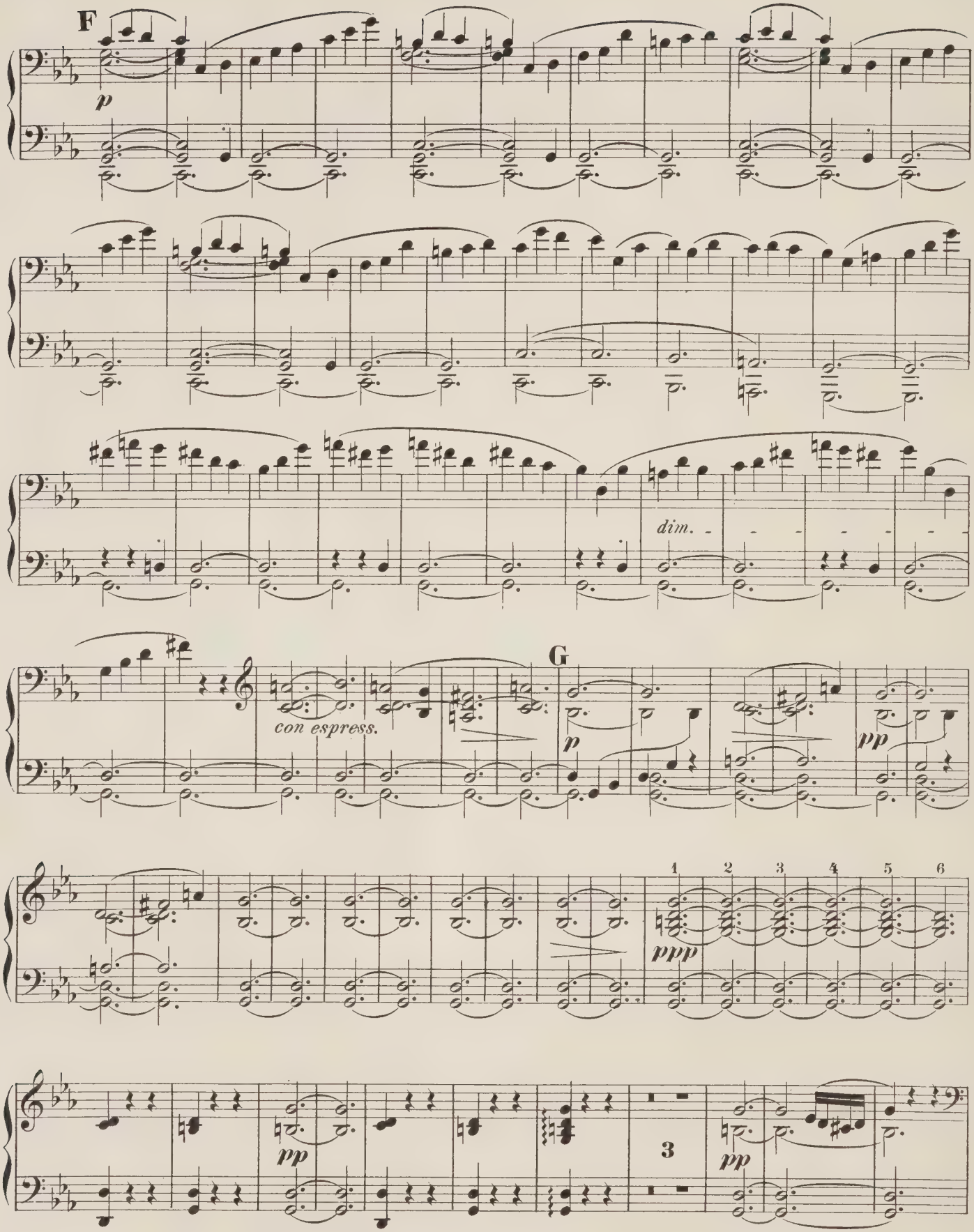
Secondo.

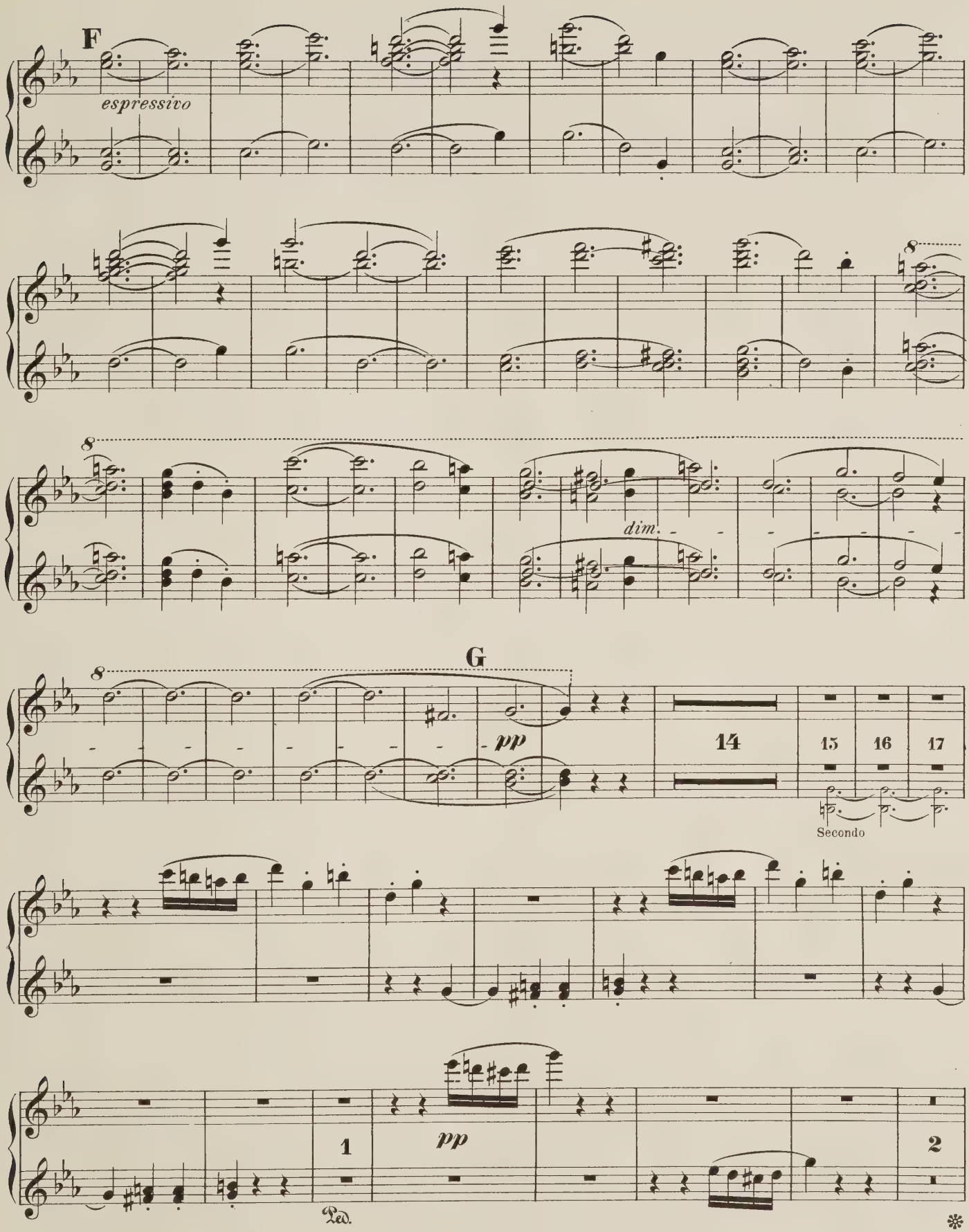

cresc.
ff
D
dim.
pp
pp
Quasi pizzicato
p
di tre battute
2
p
di due battute
E
2
mf
f
di tre battute
di due battute
p
cresc.
1
2
3
4
5
6
ff
pp

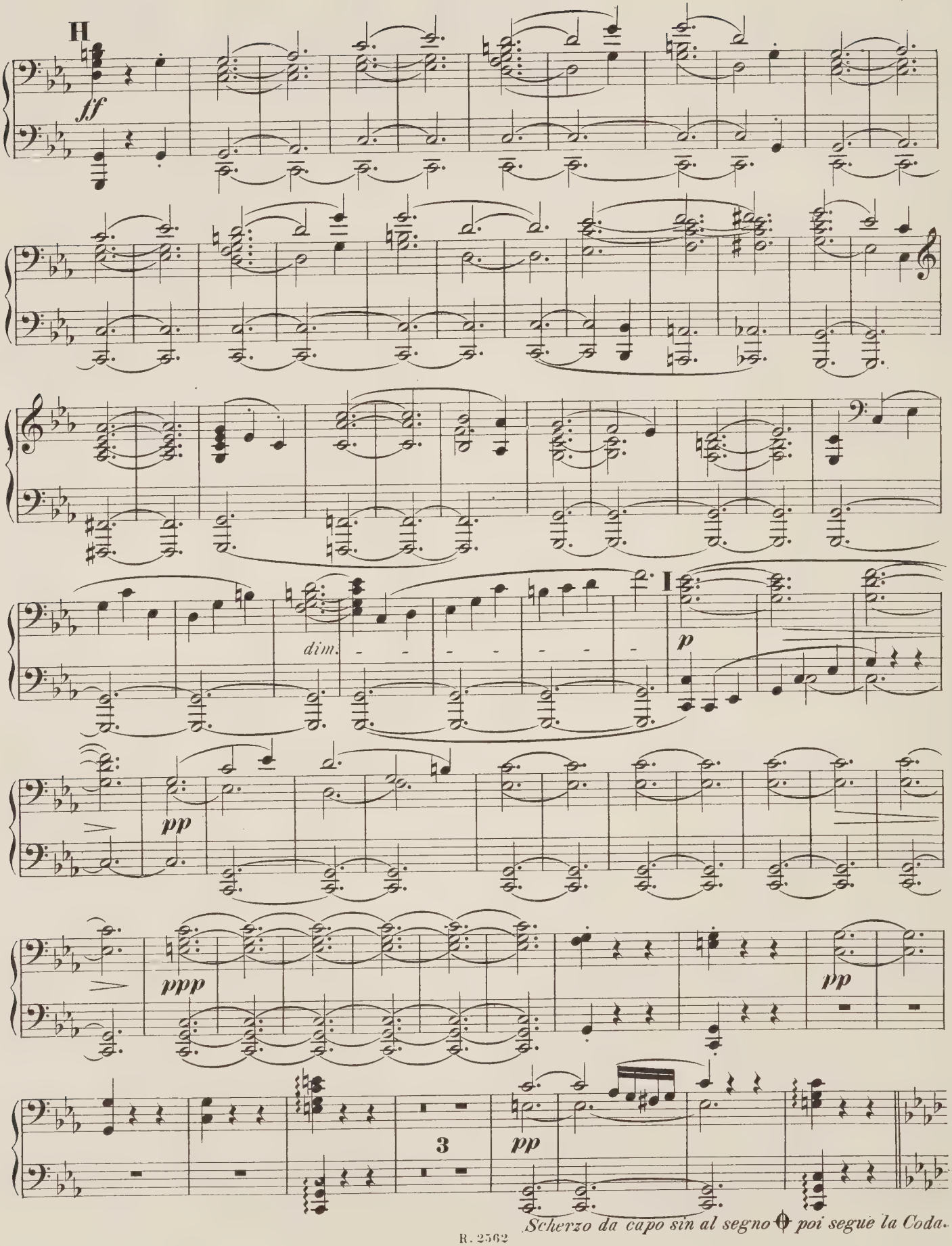

8
8
D
dim.
1
pp
3
pp
3
4
5
6
7
Sec.
di tre battute
8
pp
p
Ped.
E di due battute
mf
di tre battute
di due battute
f
p
mf
cresc.
ff
1
pp


p
1 2 3 4 5 6
pp
Trio.
mf molto espressivo
f

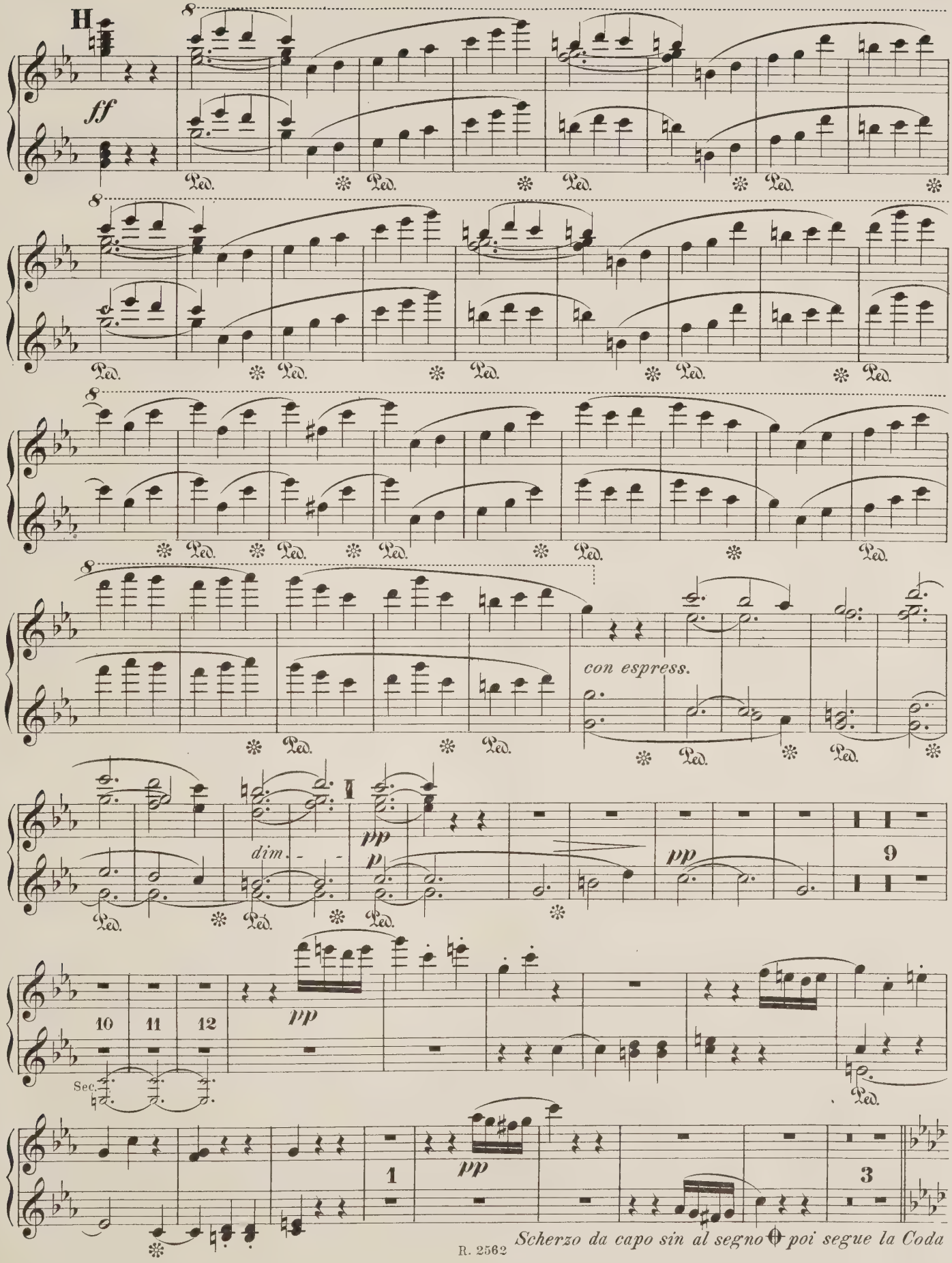

p
p
pp
Trio.
p
mf
mf


F
p
dim.
G
con espress.
p
pp
1 2 3 4 5 6
ppp
pp
3
pp

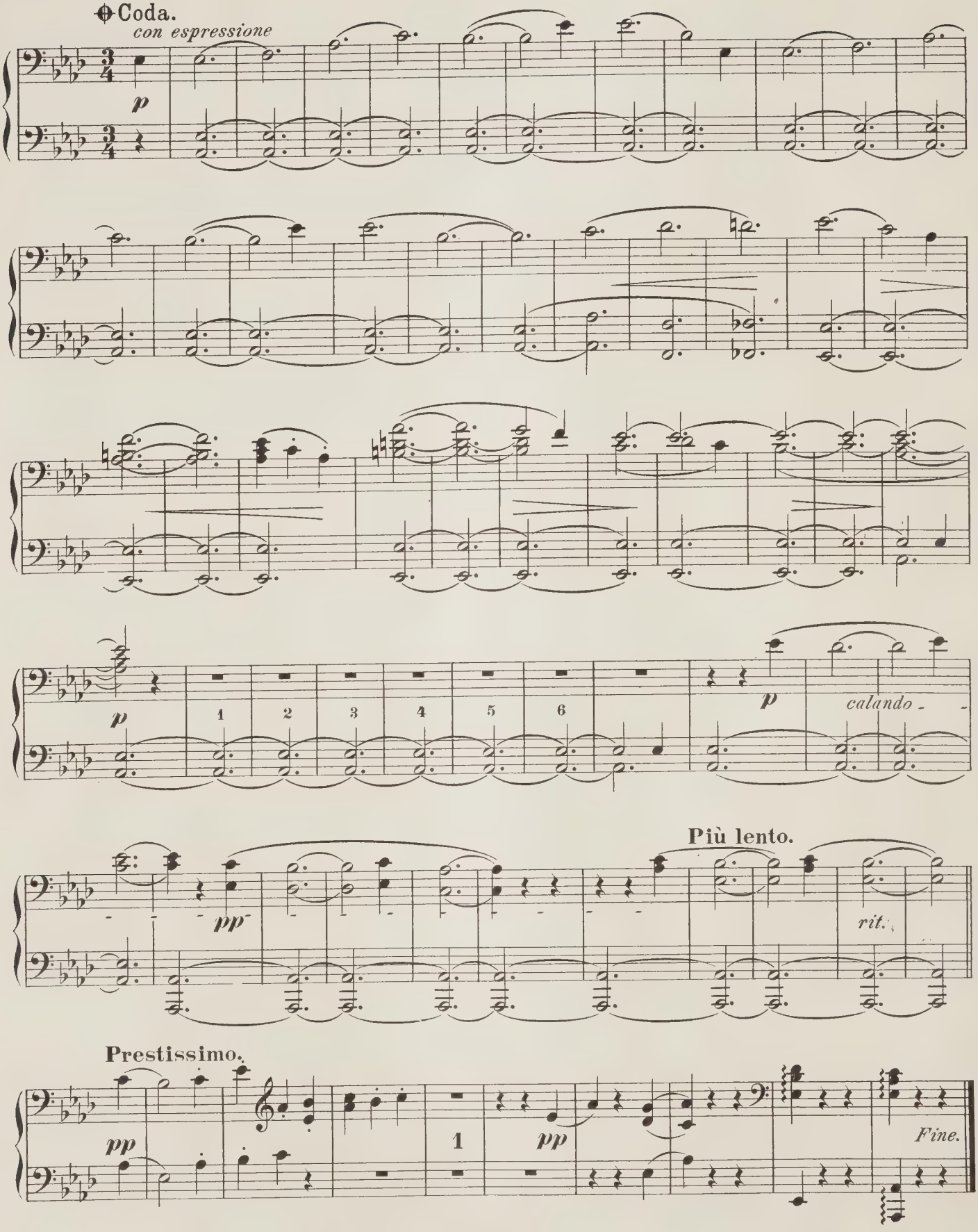

F
espressivo
8
8
dim.
G
8
pp
14
15
16
17
Secondo
1
pp
2
Ped.

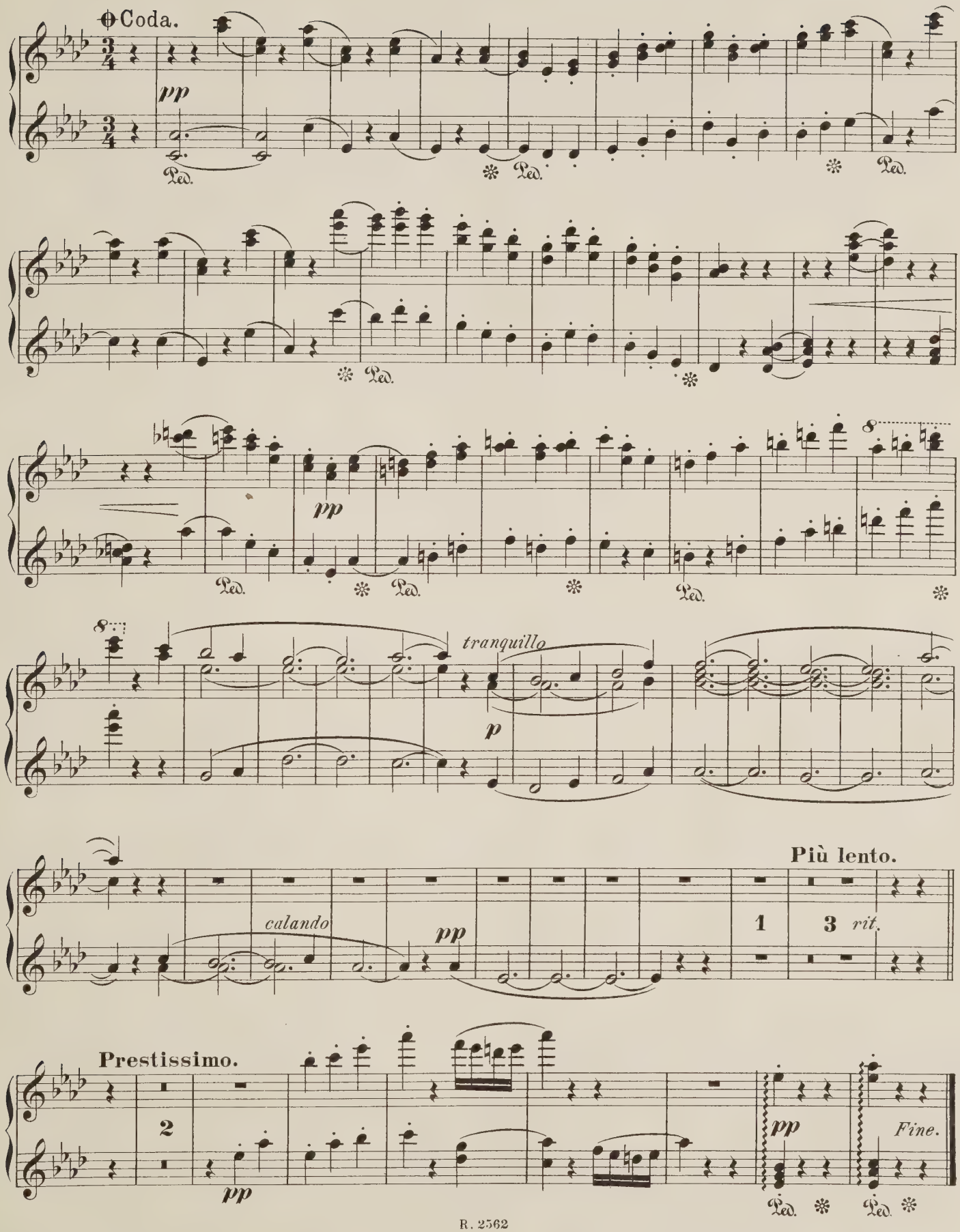


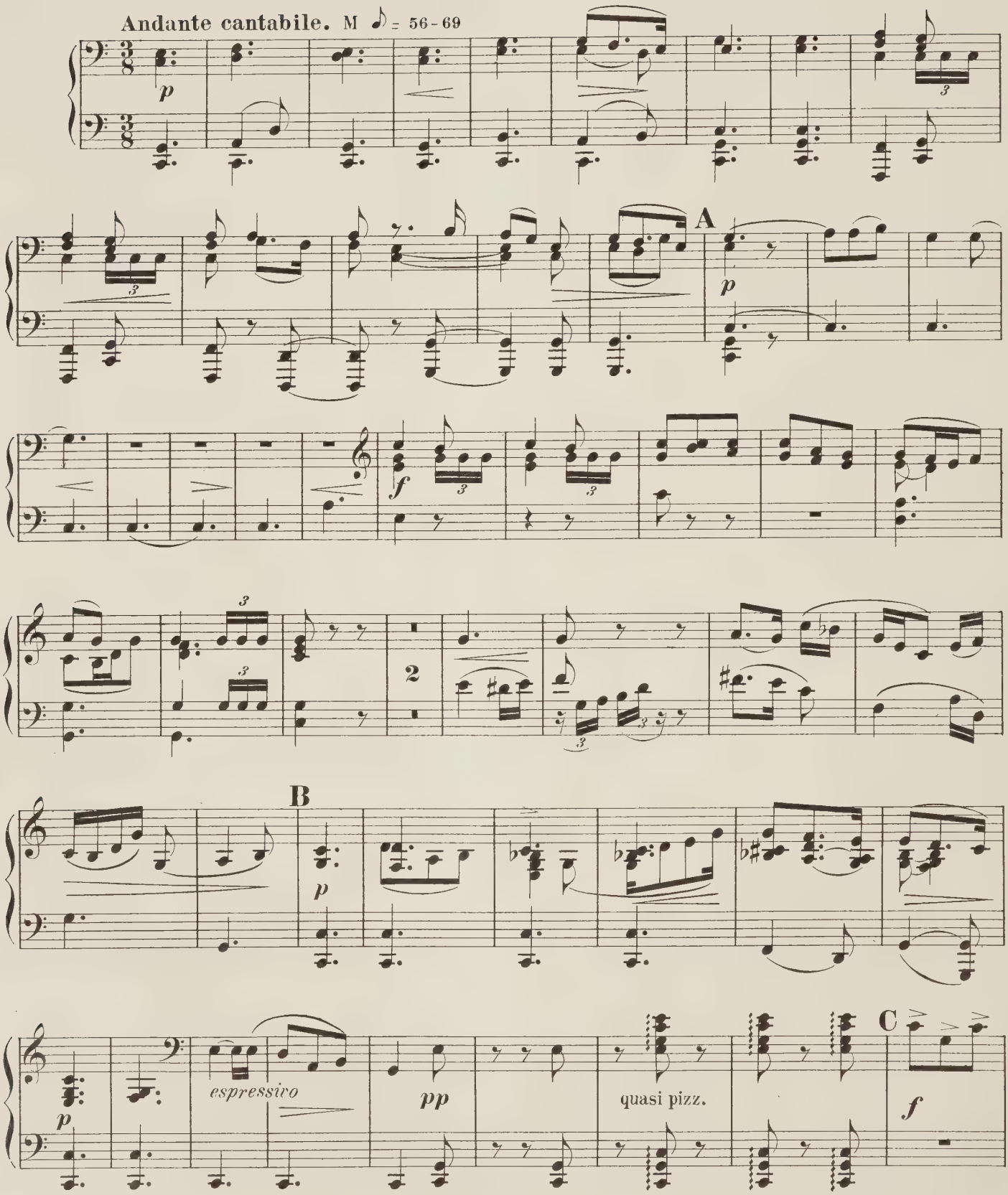
Scherzo da capo sin al segno 𝄋 poi segue la Coda.

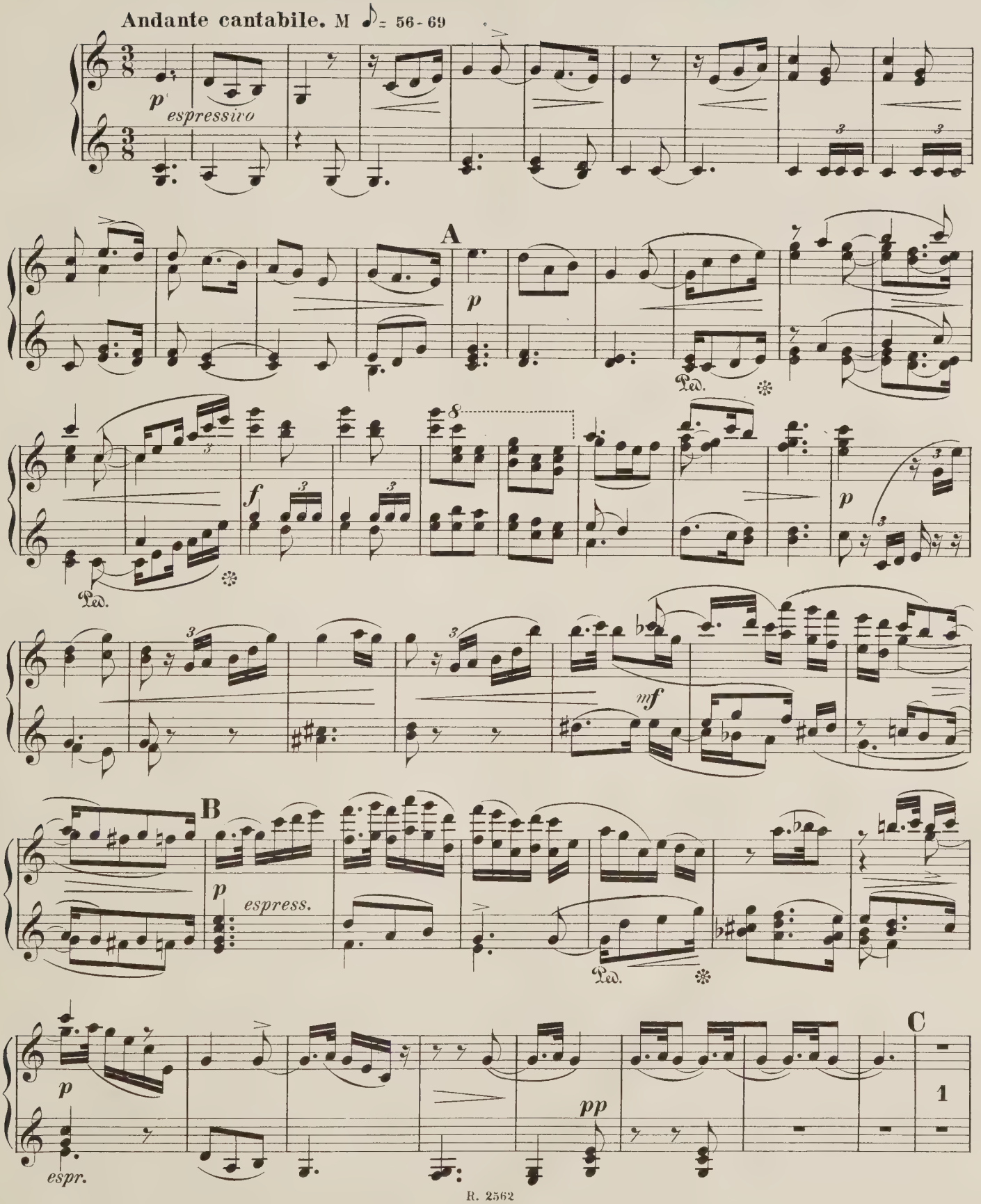


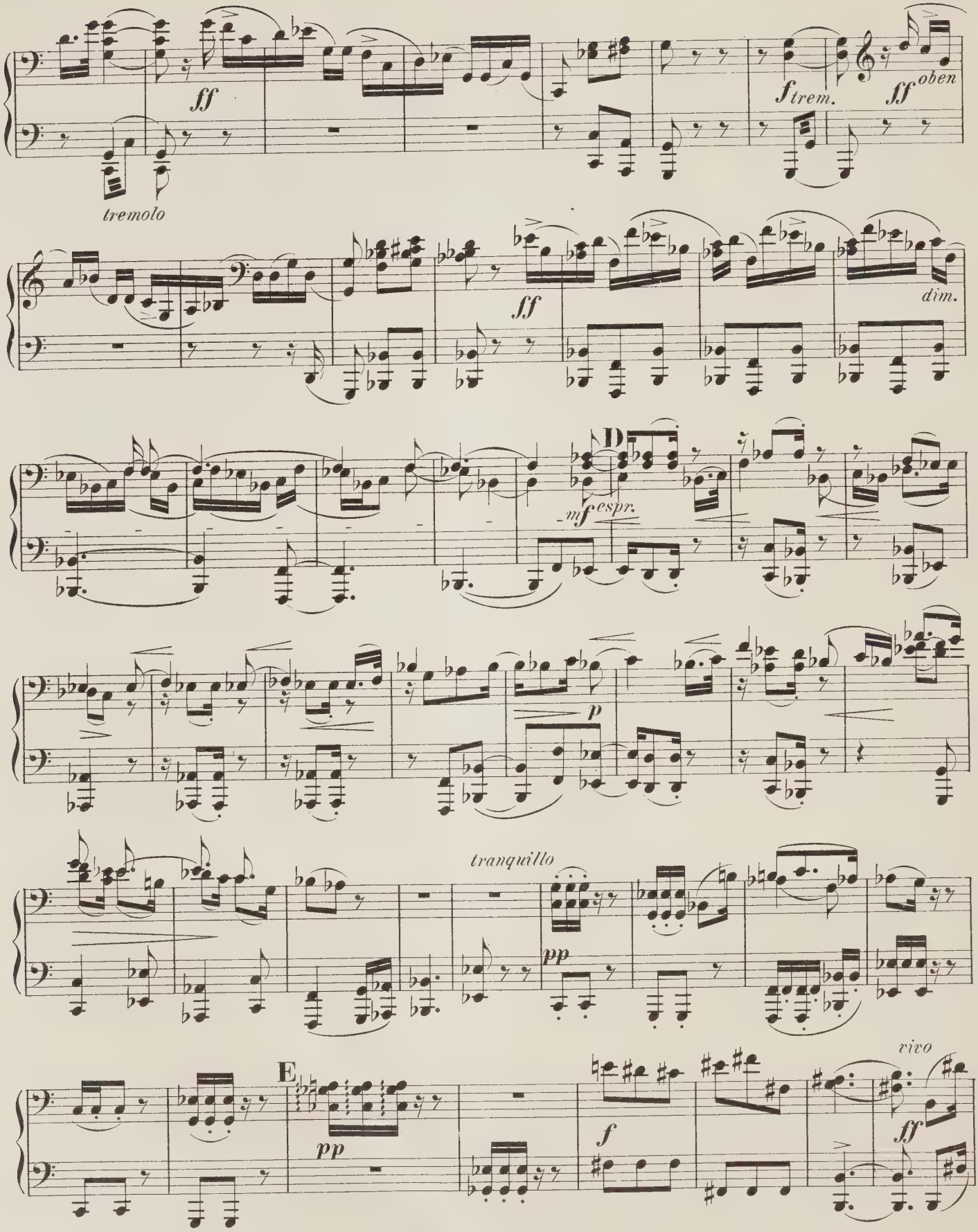
Scherzo da capo sin al segno 𝄋 poi segue la Coda

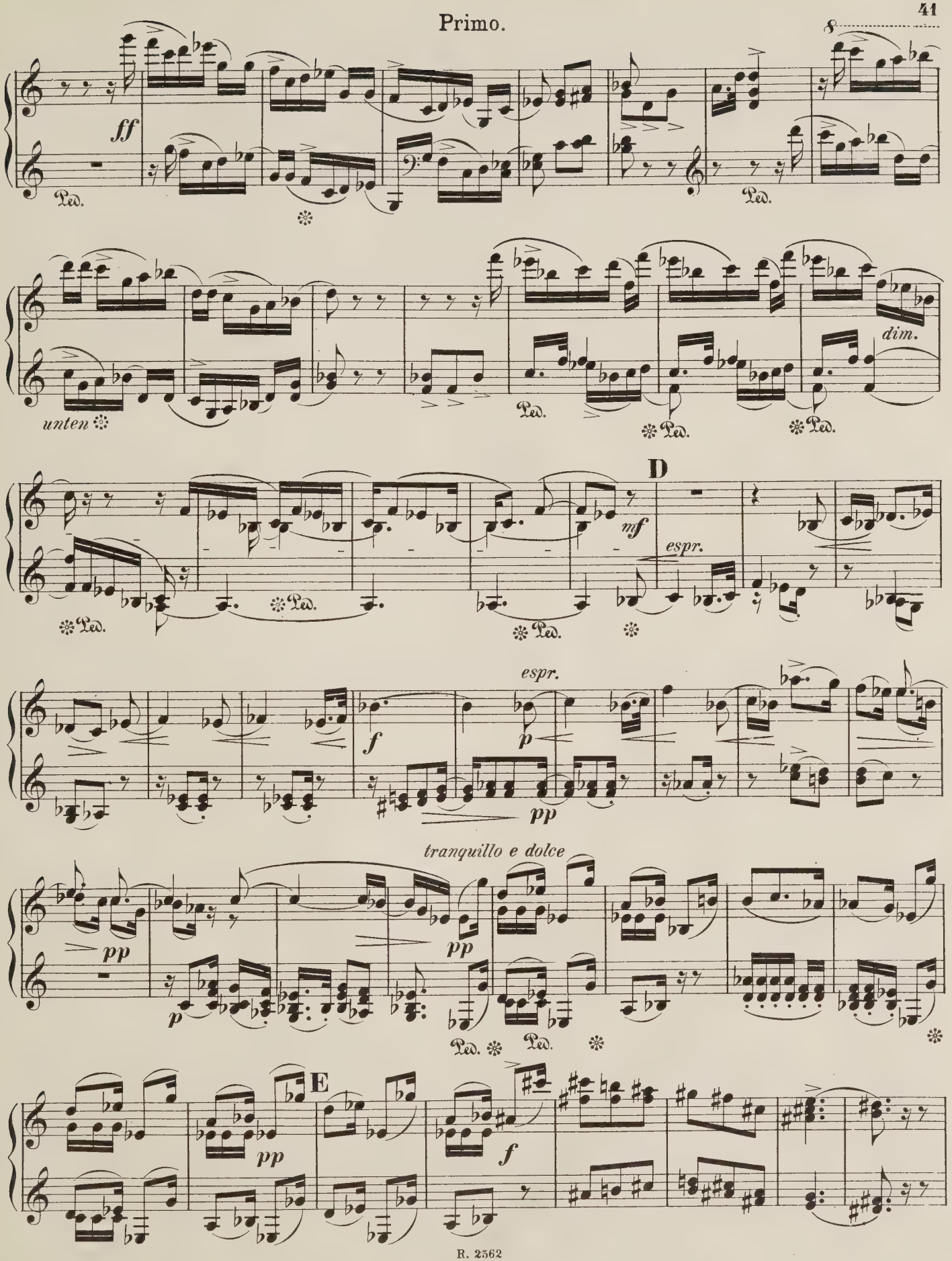

Coda.
con espressione
p
1
2
3
4
5
6
p
calando
Più lento.
pp
rit.
Prestissimo.
pp
1
pp
Fine.

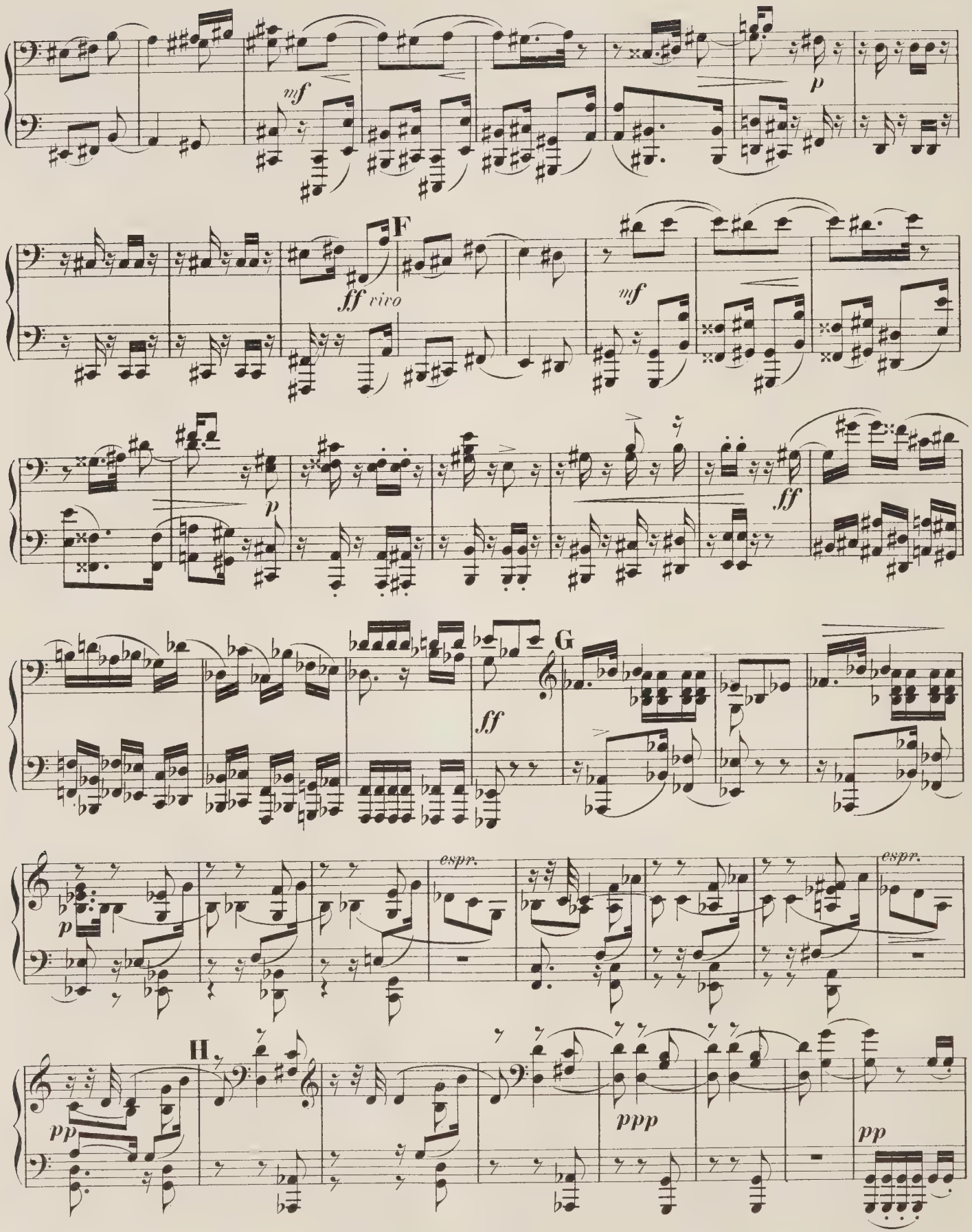

Coda.
pp
Ped.
tranquillo
p
Più lento.
calando
pp
1
3
rit.
Prestissimo.
2
pp
Fine.

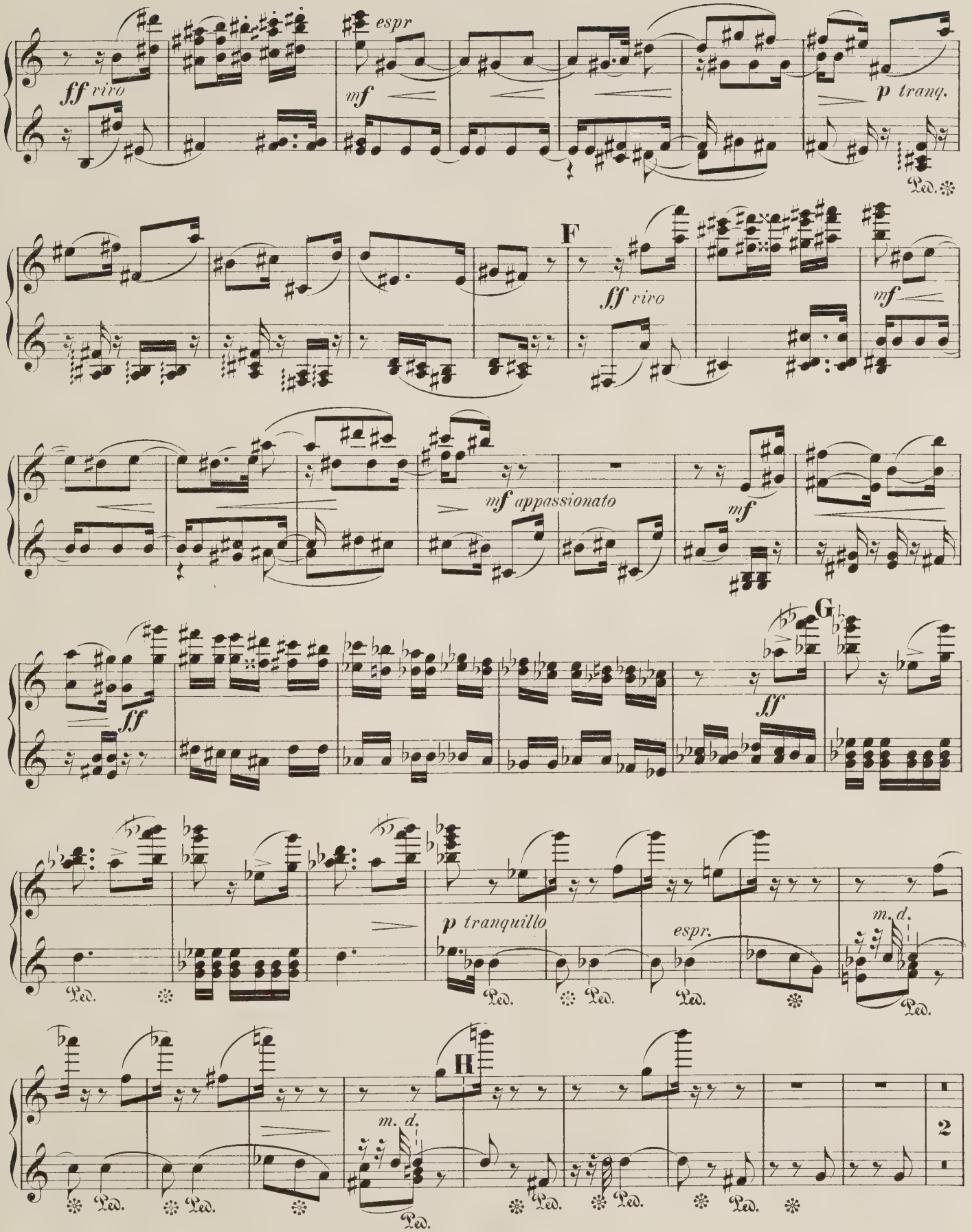

Andante cantabile. M ♪ = 56-69
p
A
p
f
2
B
p
espressivo
pp
quasi pizz.
C
f


Andante cantabile. M ♪= 56-69
p espressivo
A
p
Ped.
f
8
p
mf
B
p espress.
Ped.
p espr.
pp
C
1

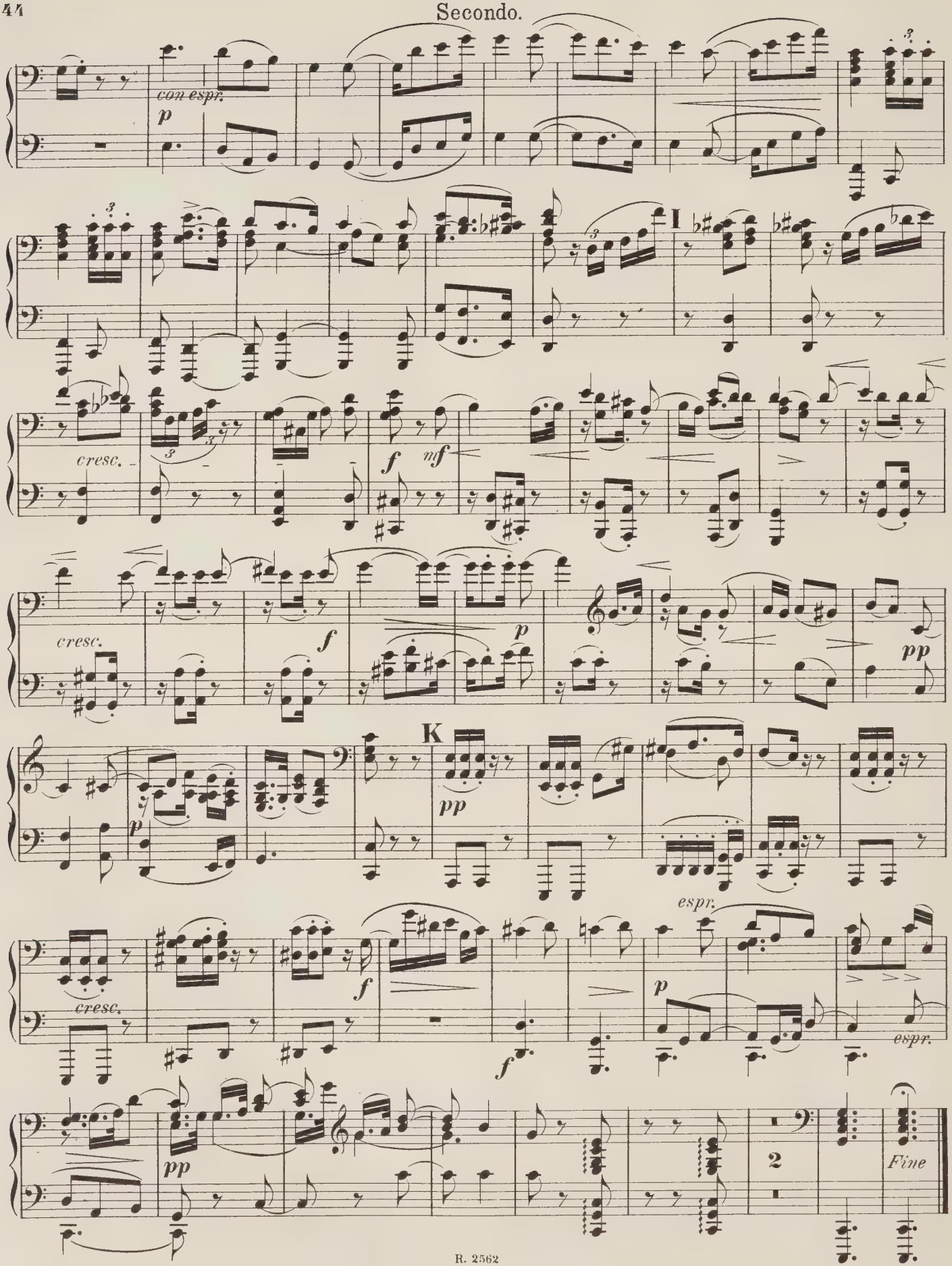

ff
tremolo
ftrem.
ff oben
ff
dim.
D
mf espr.
p
tranquillo
pp
E
pp
f
vivo
ff

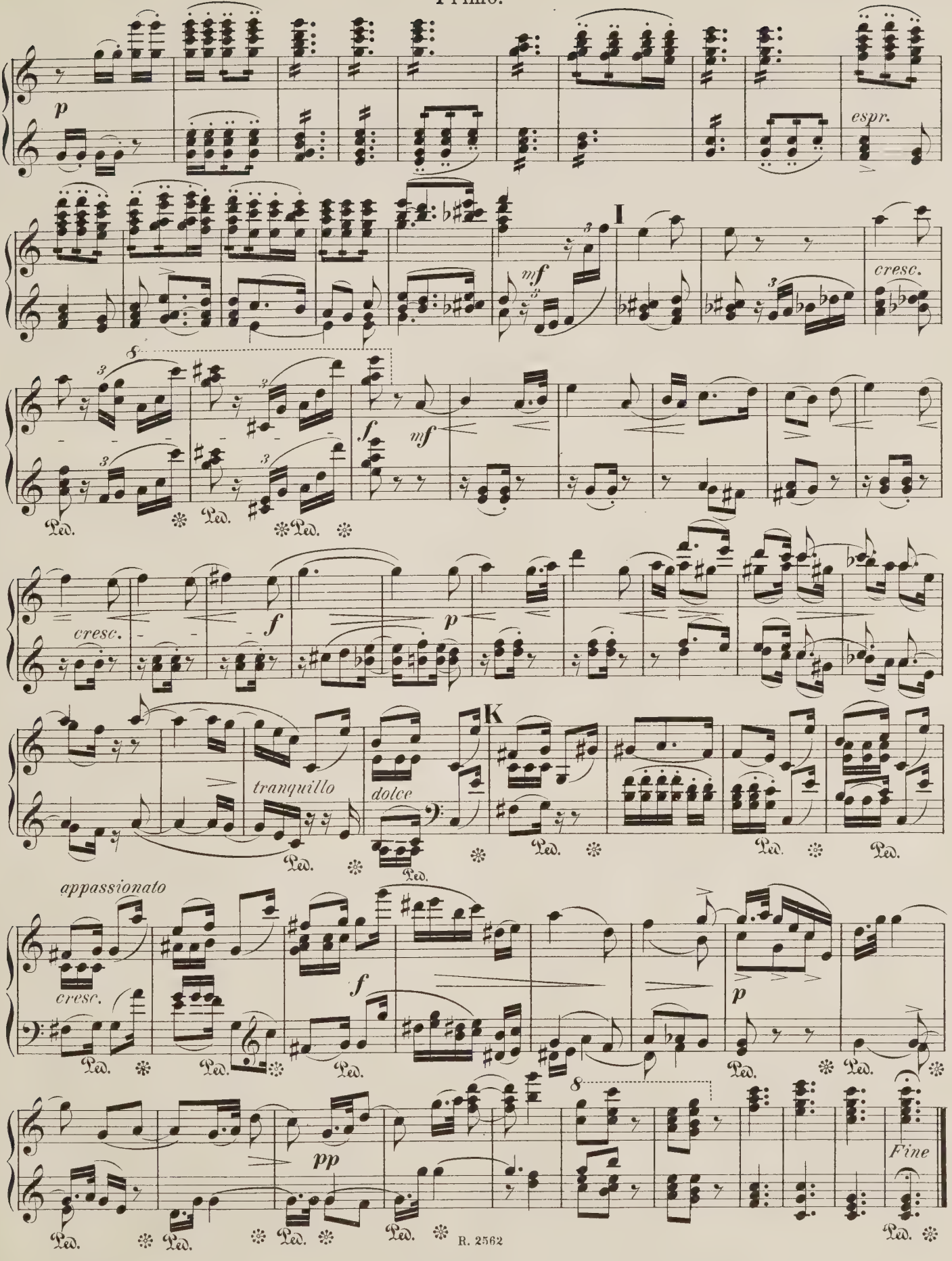

8
ff
Ped.
Ped.
unten
dim.
Ped.
Ped.
Ped.
D
mf
espr.
Ped.
Ped.
espr.
f
p
pp
tranquillo e dolce
pp
pp
p
Ped.
Ped.
E
pp
f


mf
p
F
ff vivo
mf
p
ff
ff
G
espr.
espr.
p
H
pp
ppp
pp

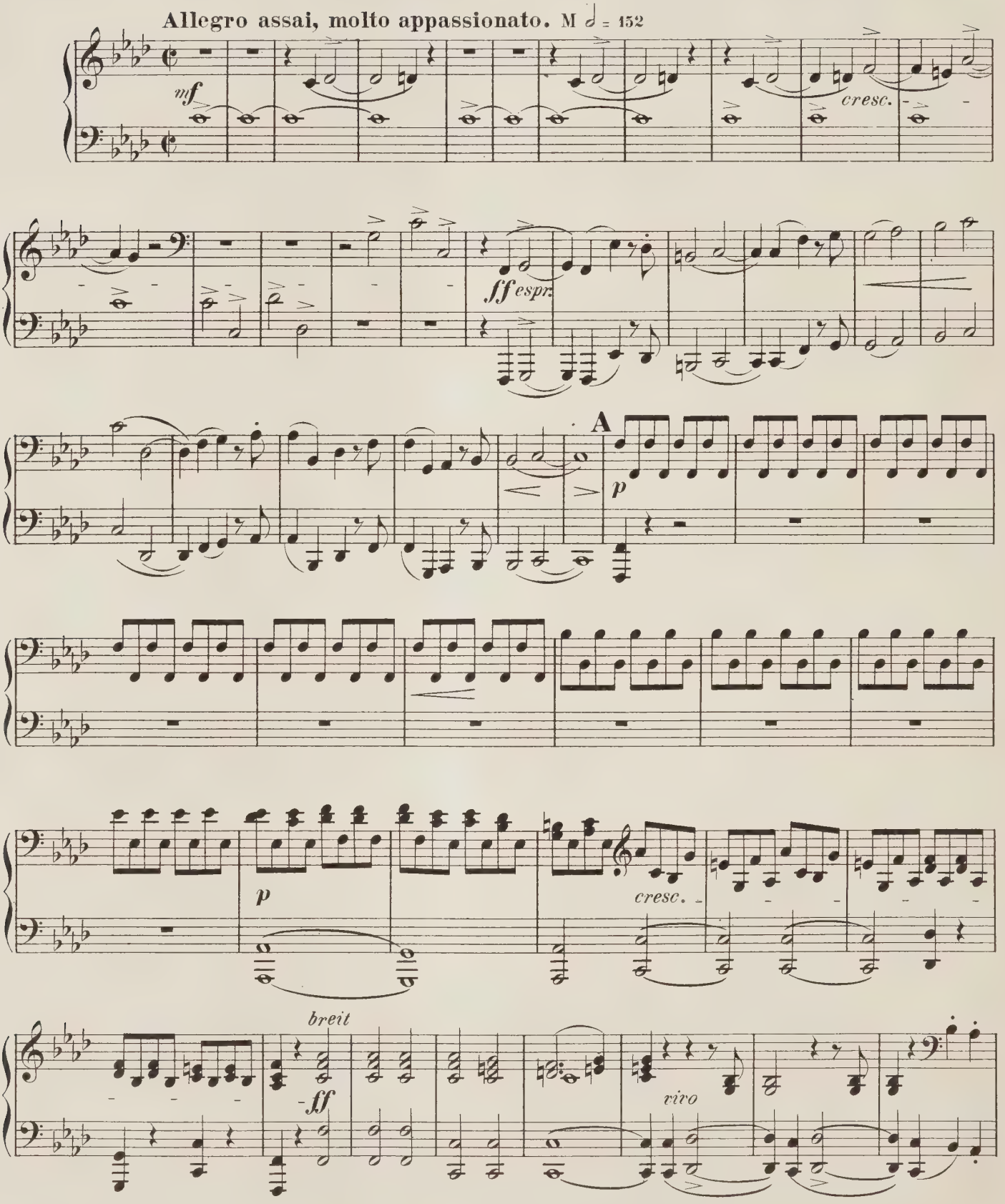

ff vivo
espr
mf
p tranq.
Ped.
F
ff vivo
mf
mf appassionato
mf
ff
G
ff
p tranquillo
espr.
m. d.
Ped.
H
m. d.
2

Secondo.


con espr.
p
I
cresc.
f
mf
cresc.
f
p
pp
K
p
pp
espr.
cresc.
f
f
p
espr.
pp
2
Fine


p
espr.
I
mf
cresc.
f
mf
Ped.
cresc.
f
p
tranquillo
dolce
K
appassionato
cresc.
f
p
pp
Fine

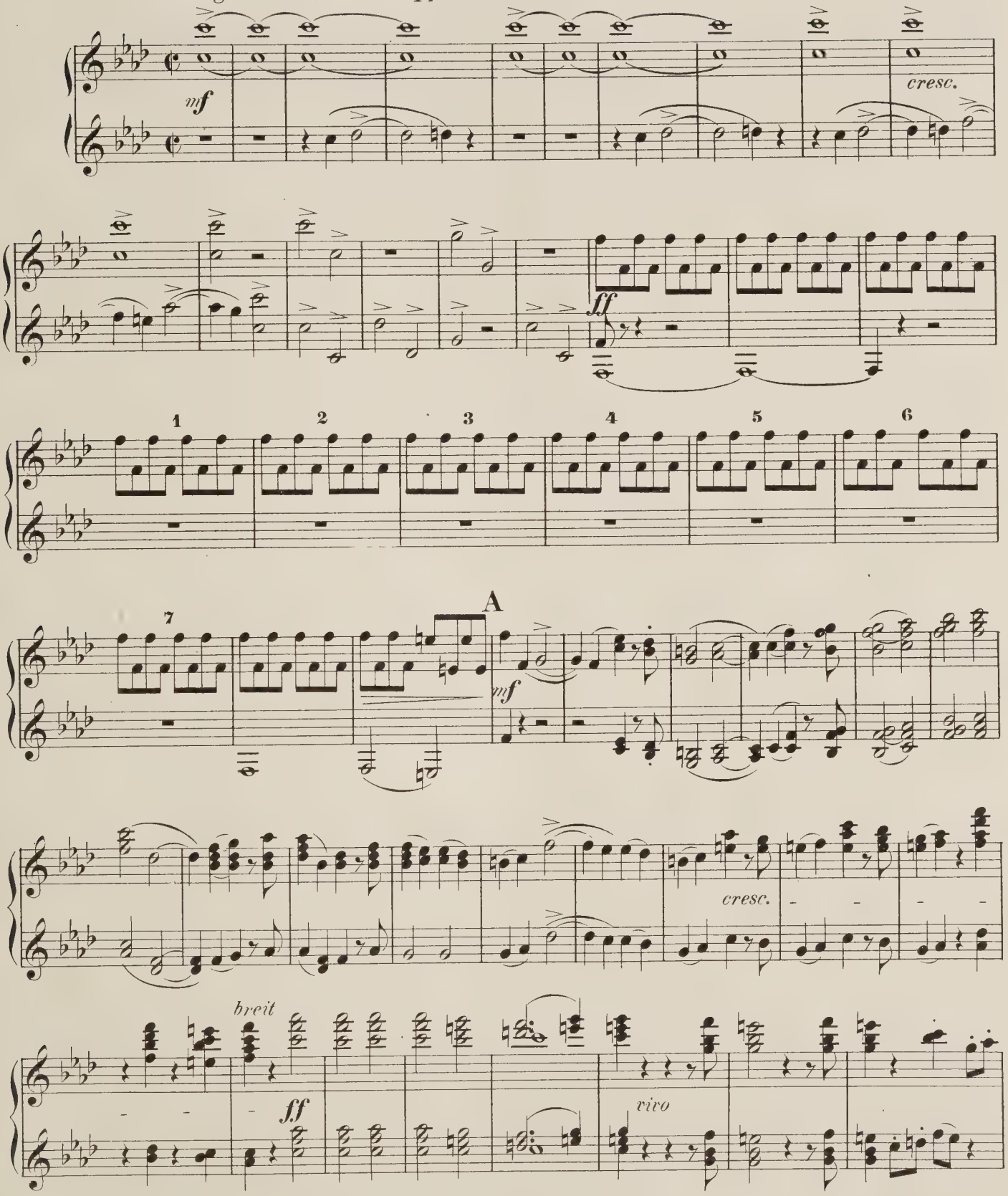
Finale.

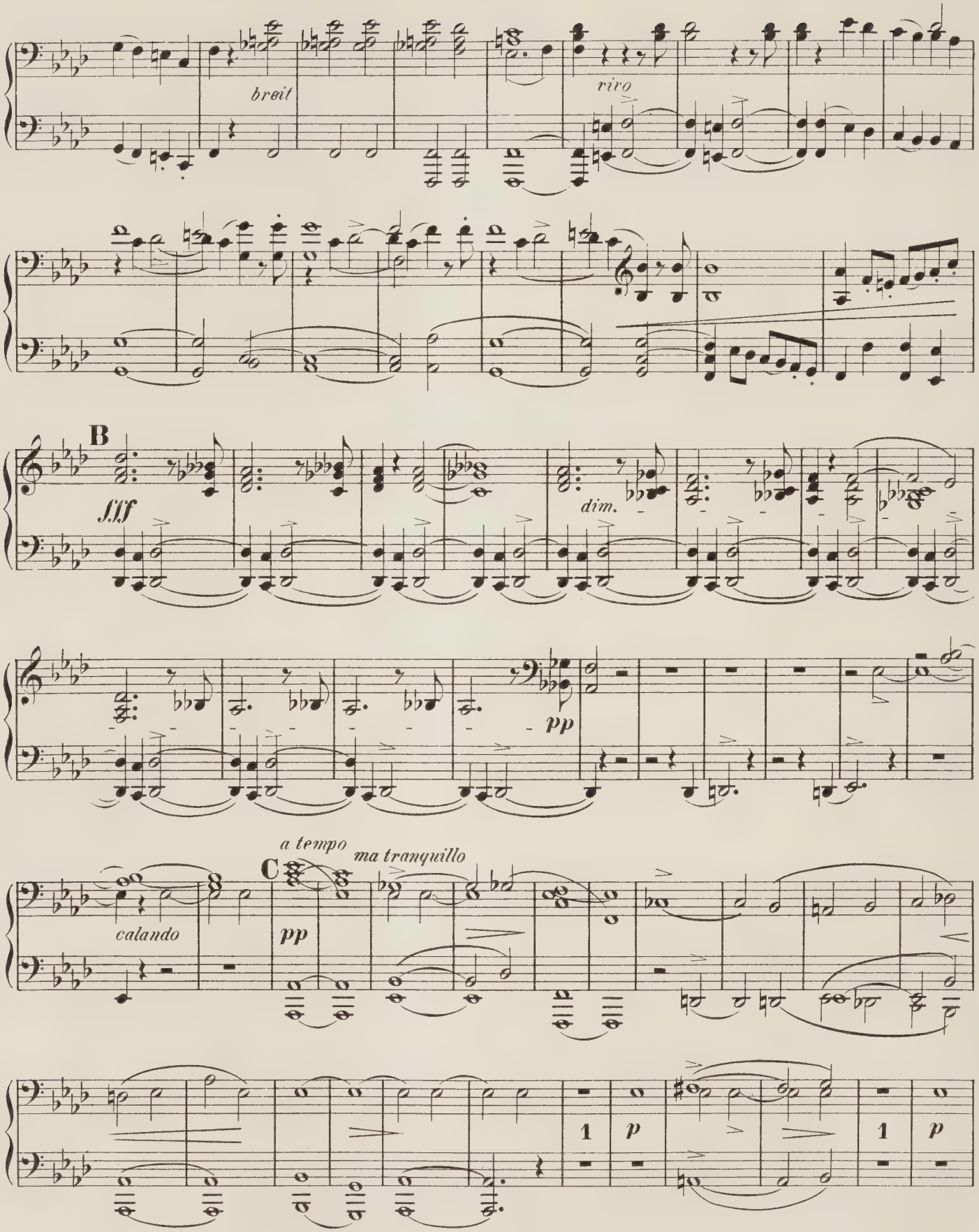

Allegro assai, molto appassionato. M 𝅗𝅥 = 152
mf
cresc.
fff espr.
A
p
p
cresc.
breit
ff
vivo

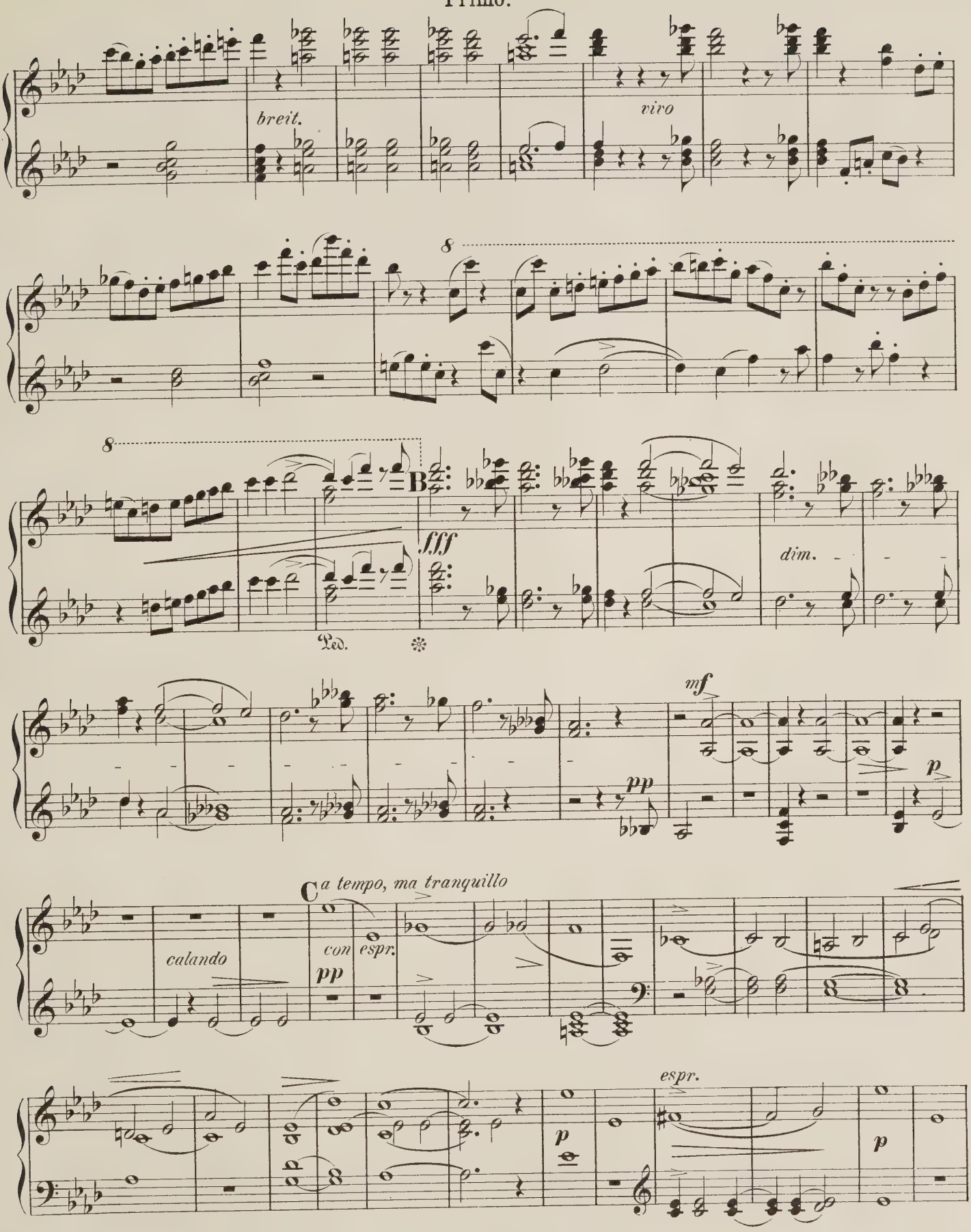
Primo.

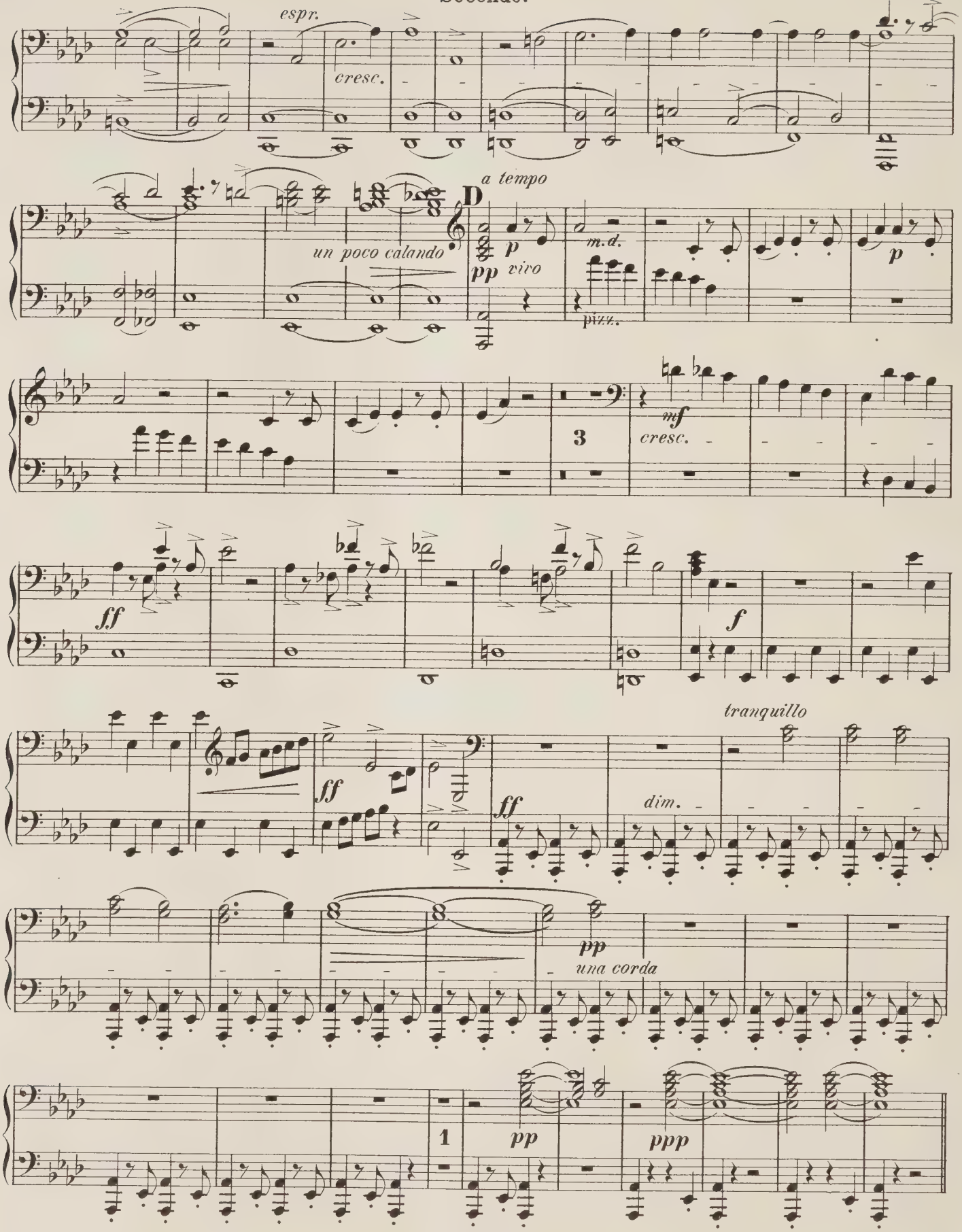
Finale.

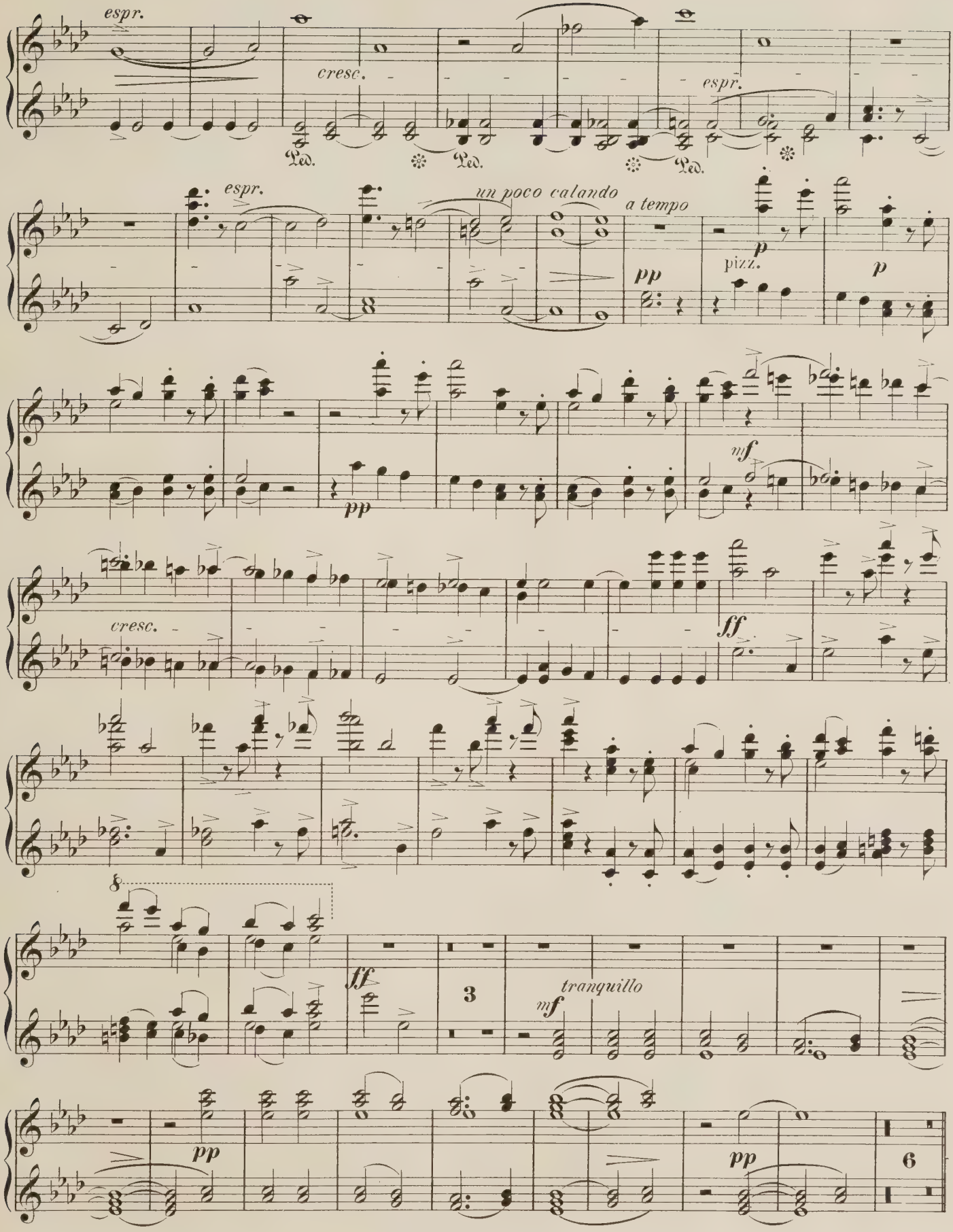
Allegro assai, molto appassionato. M ♩ = 152

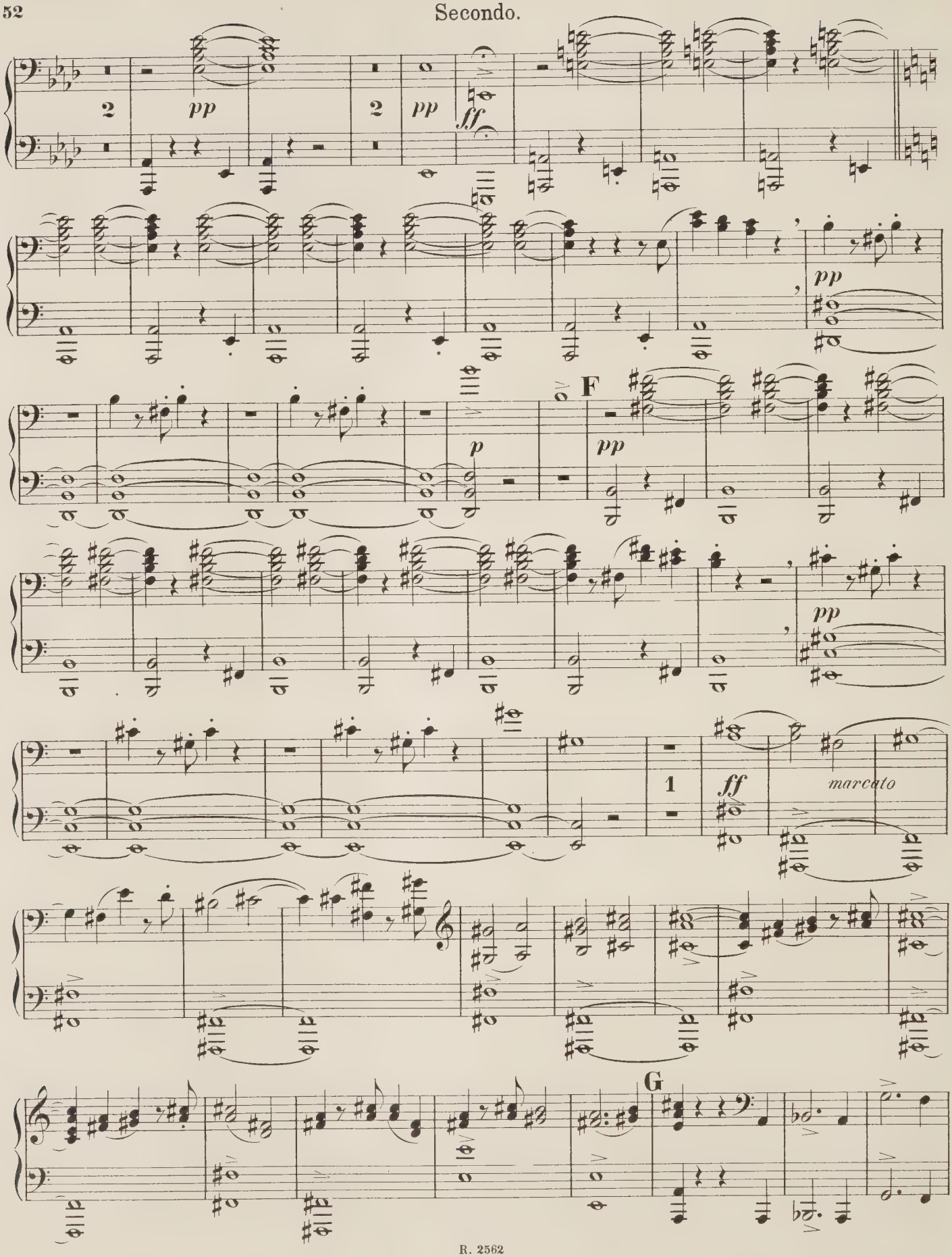


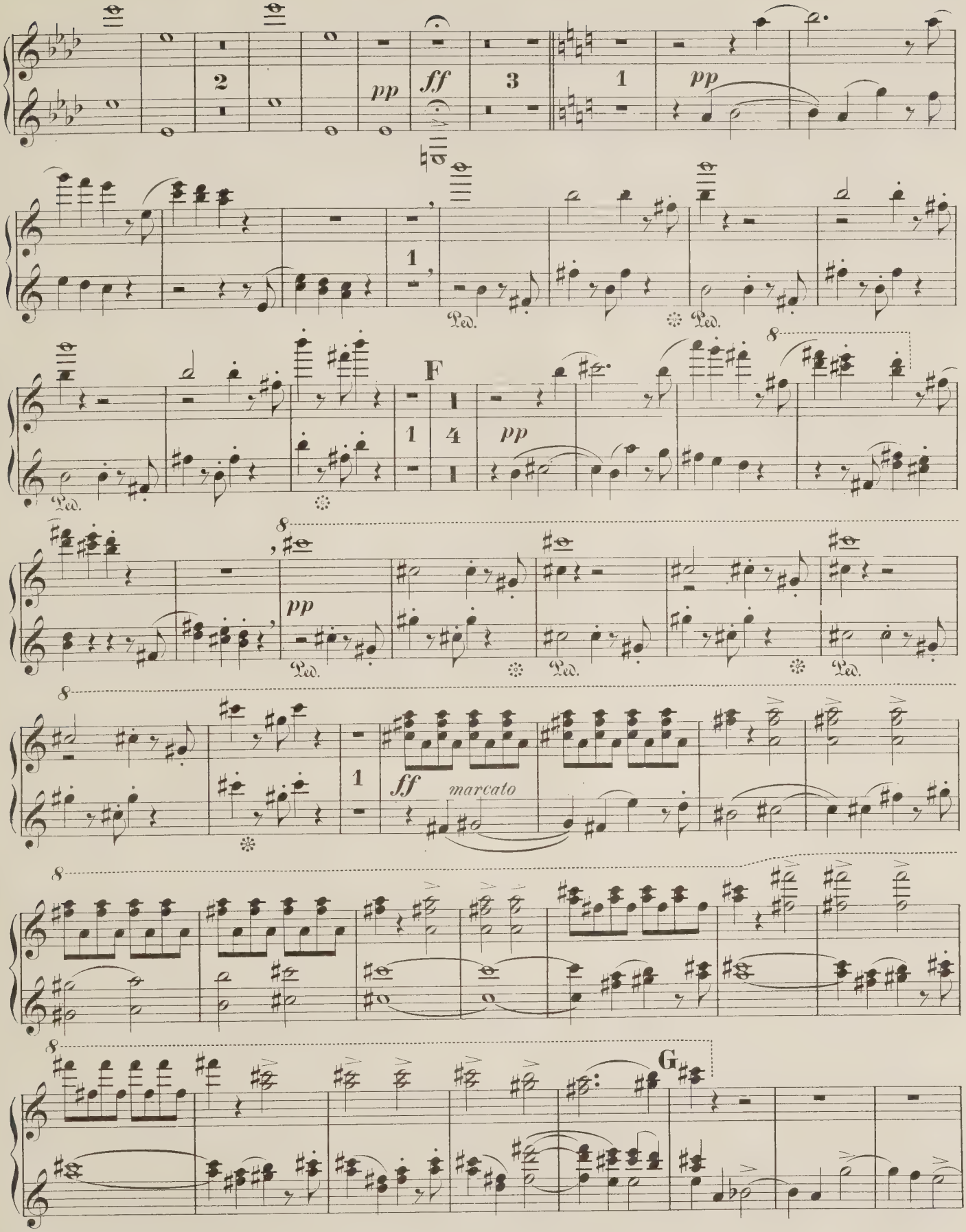

breit
rivo
B
fff
dim.
pp
a tempo
ma tranquillo
C
calando
pp
1
p
1
p

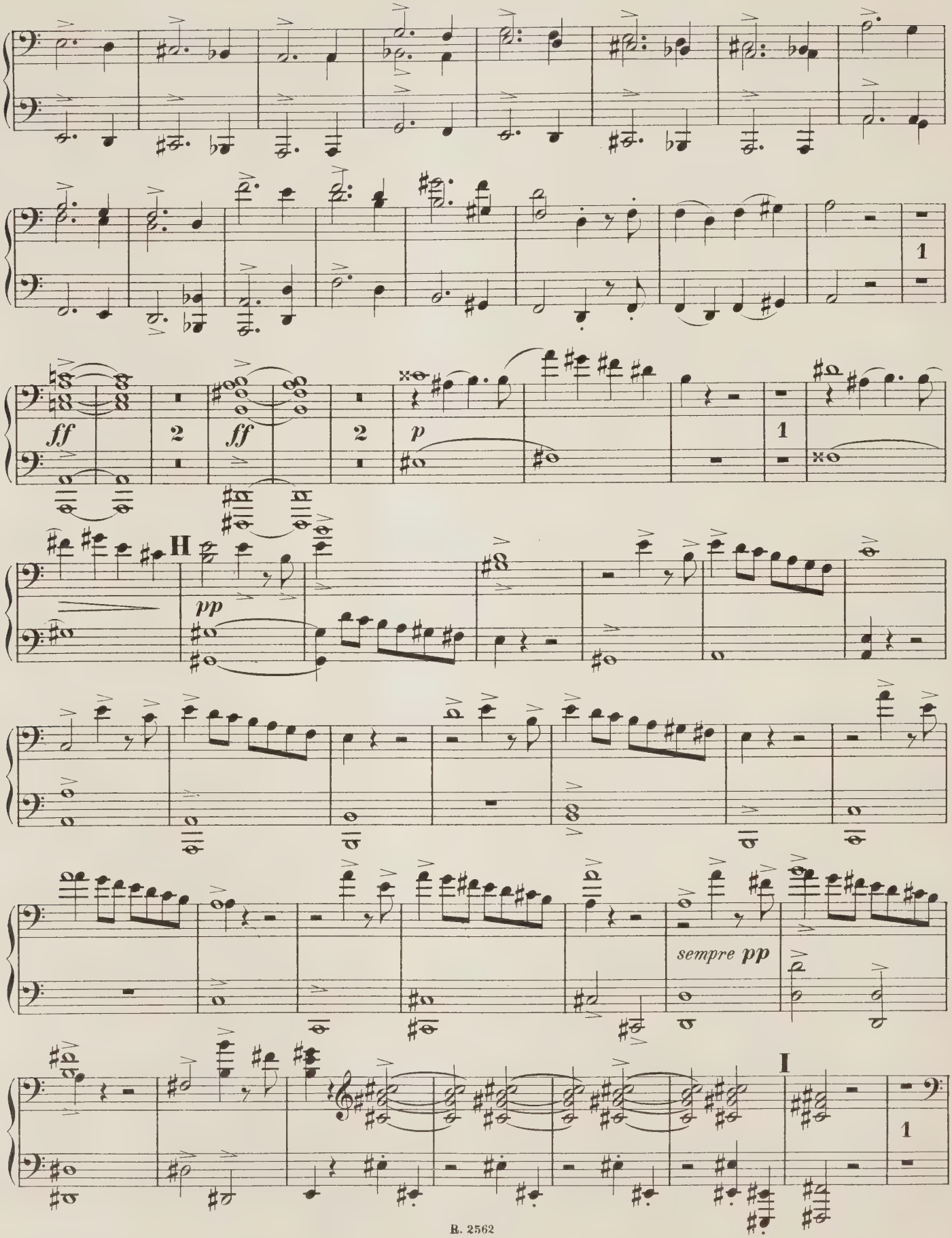

breit.
viro
8
8
B
fff
dim.
Ped.
mf
pp
p
C a tempo, ma tranquillo
calando
con espr.
pp
espr.
p
p

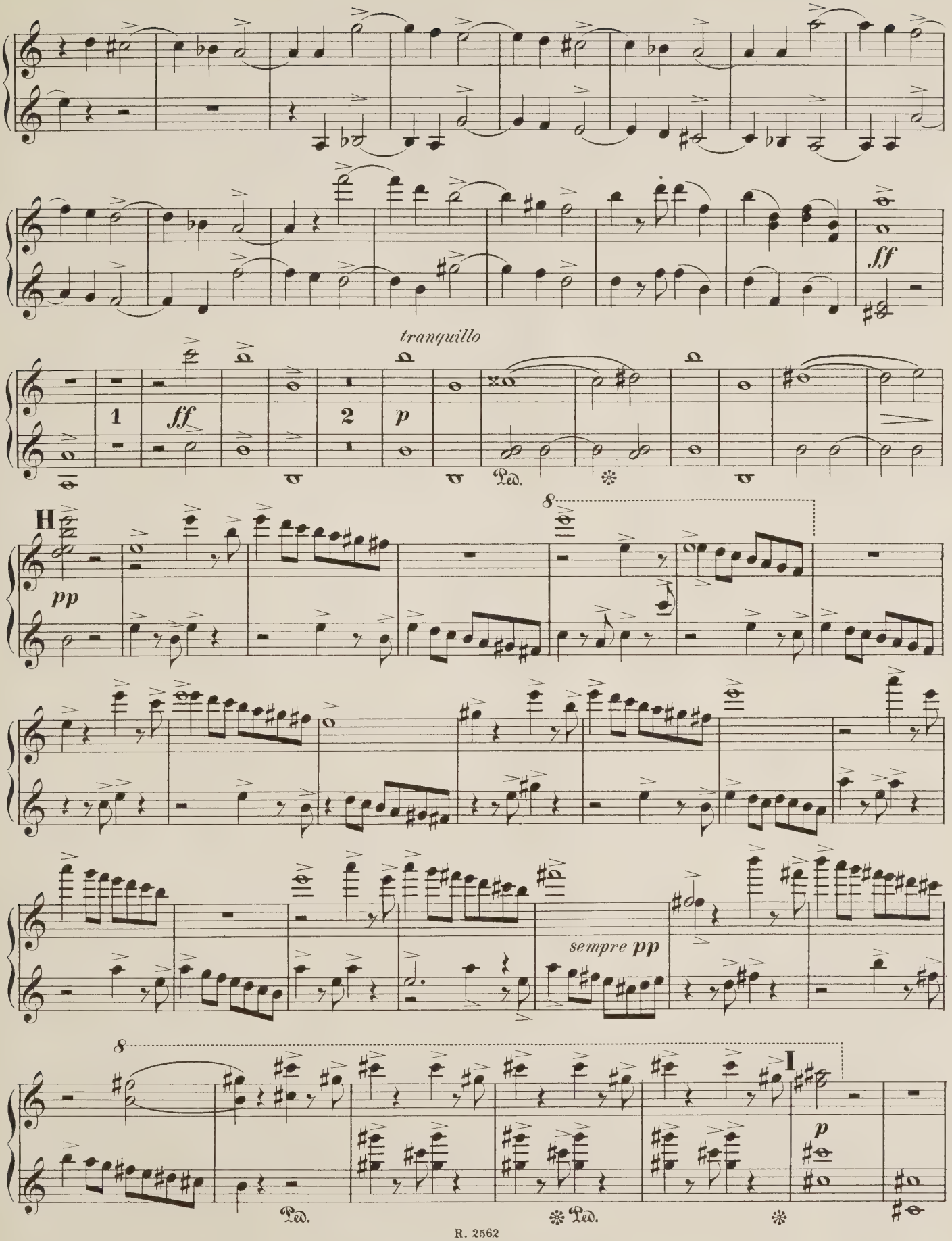

espr.
cresc.
a tempo
D
un poco calando
p
pp
vivo
m.d.
pizz.
p
mf
cresc.
3
ff
f
ff
ff
dim.
tranquillo
pp
una corda
1
pp
ppp

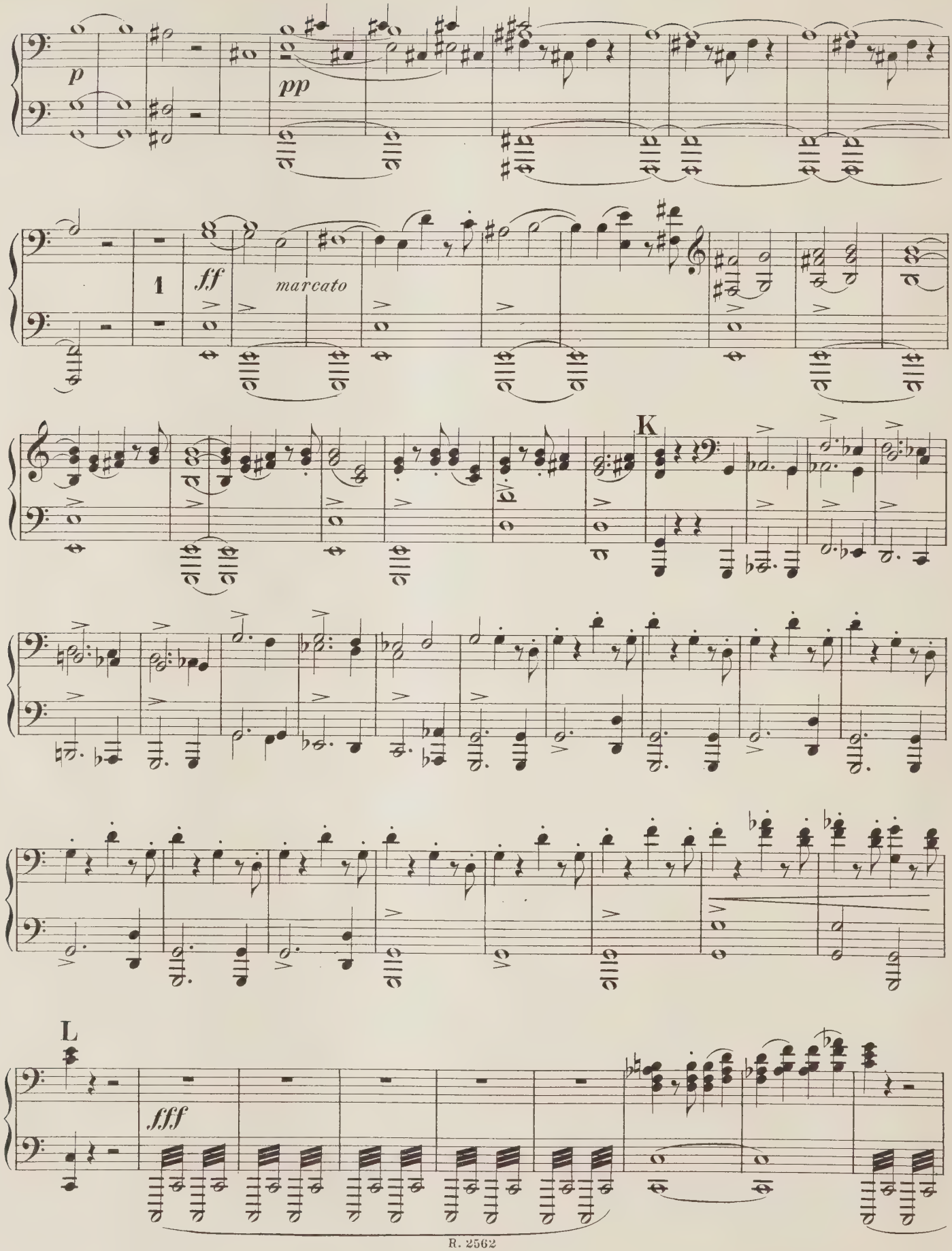

espr.
cresc.
Ped.
espr.
espr.
un poco calando
a tempo
pp
pizz.
p
p
mf
pp
cresc.
ff
8
ff
3
mf
tranquillo
pp
pp
6

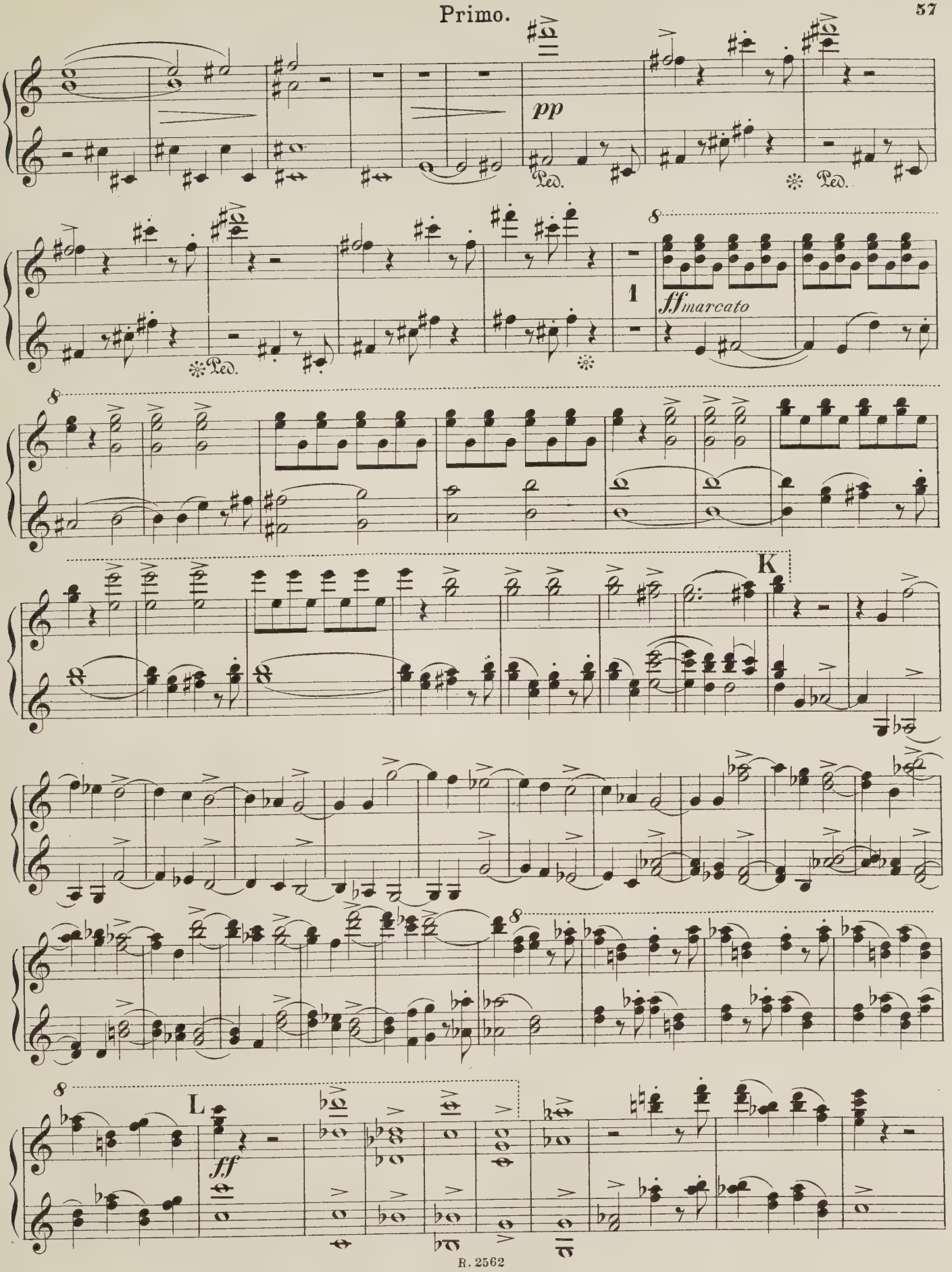

2
pp
2
pp
ff
pp
p
F
pp
pp
1
ff
marcato
G

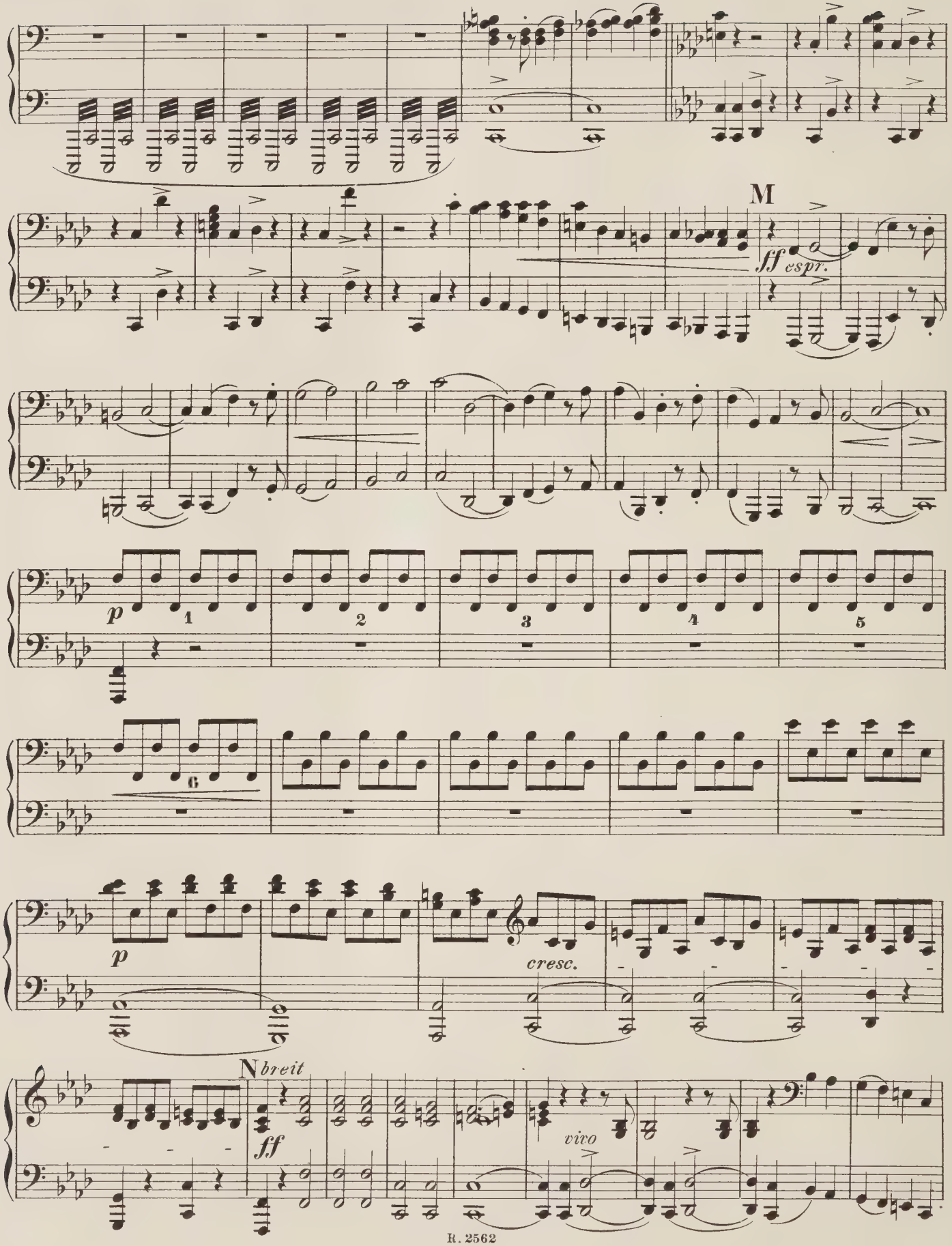

pp
ff
pp
Ped.
F
pp
Ped.
pp
Ped.
Ped.
Ped.
ff
marcato
G

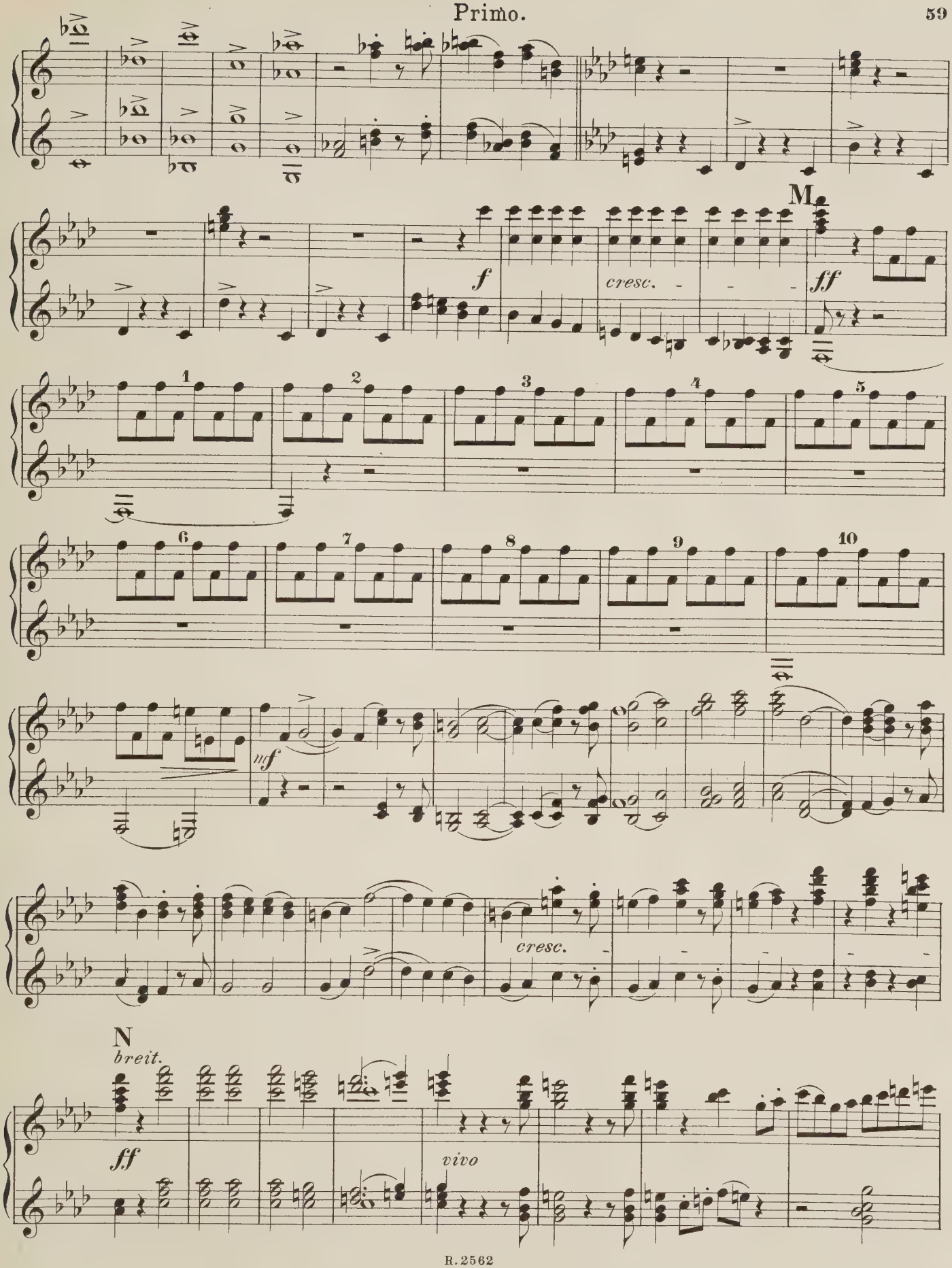

ff
2
ff
2
p
1
H
pp
sempre pp
I
1

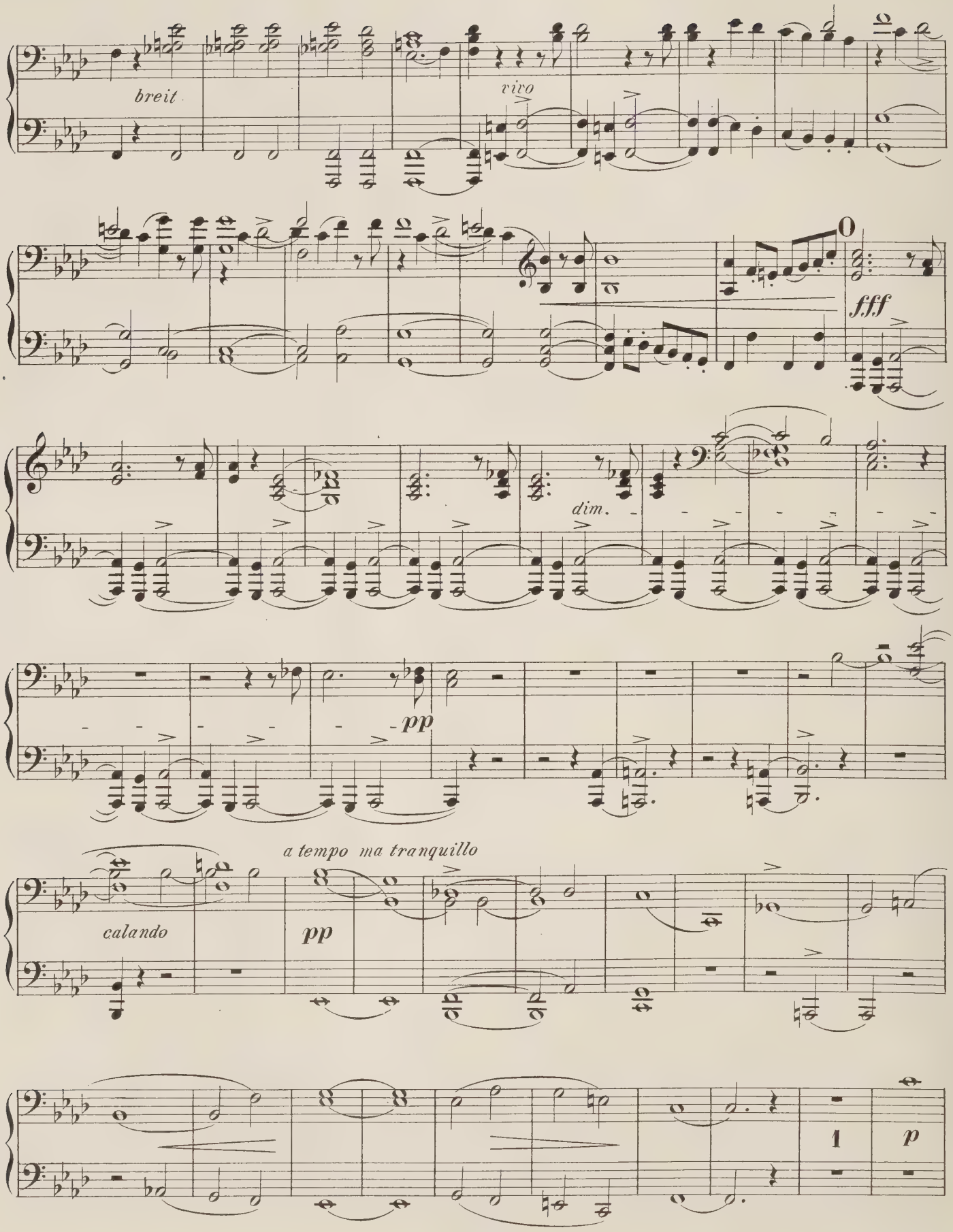

ff
tranquillo
1
ff
2
p
Ped.
H
pp
8
sempre pp
8
I
p
Ped.
Ped.

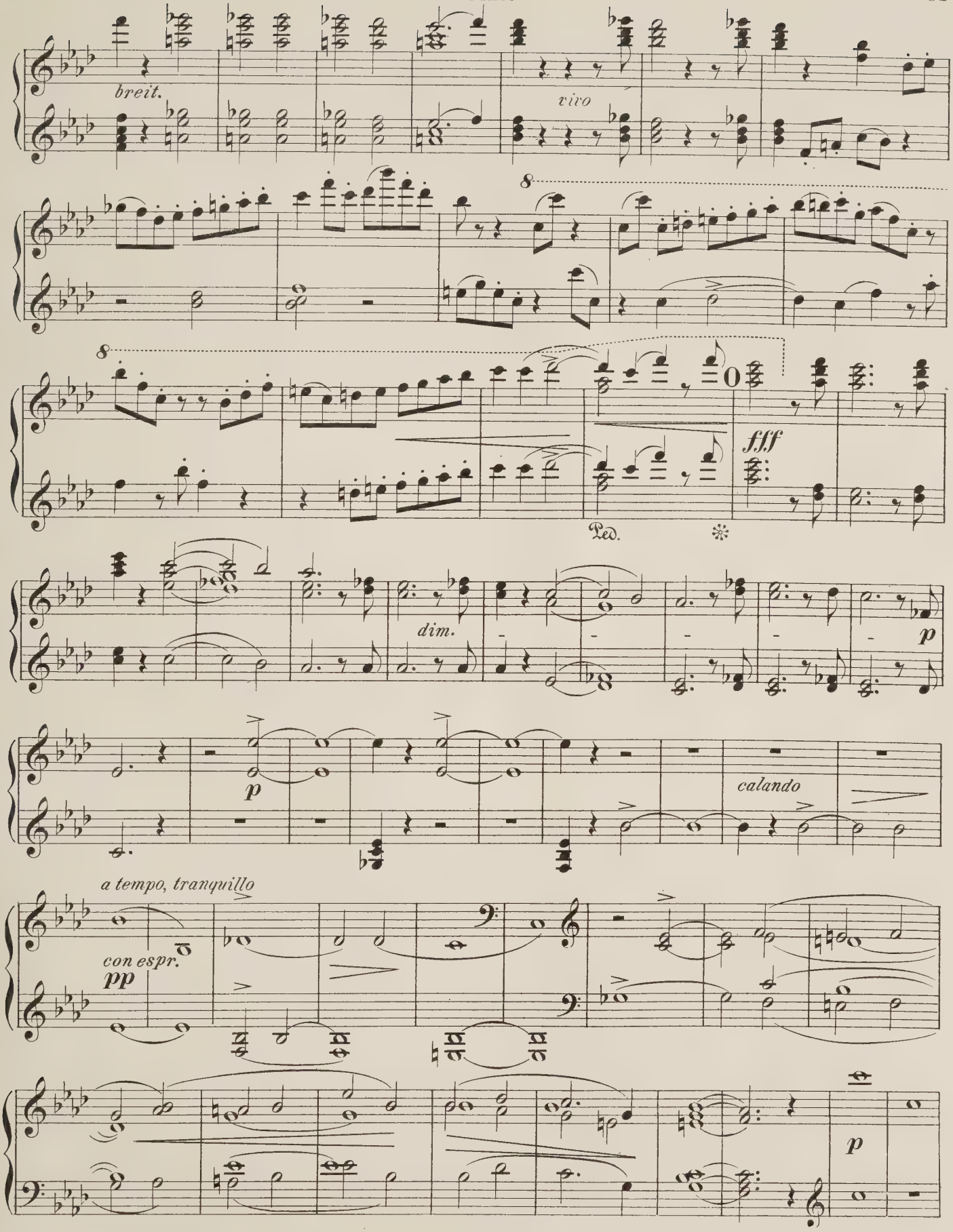

p
pp
1
ff
marcato
K
L
fff

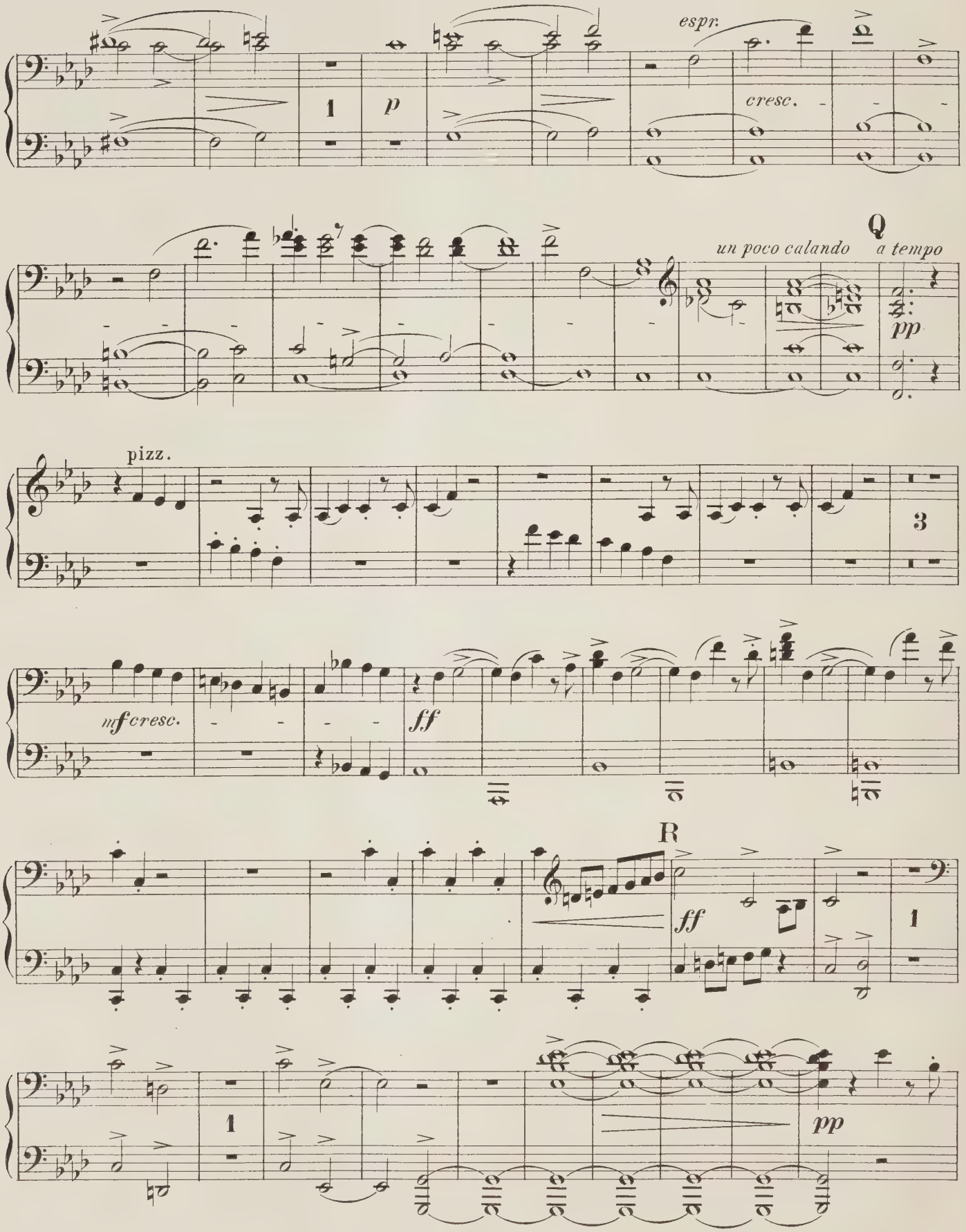

pp
Ped.
Ped.
8
1
ff marcato
Ped.
8
K
8
8
L
ff

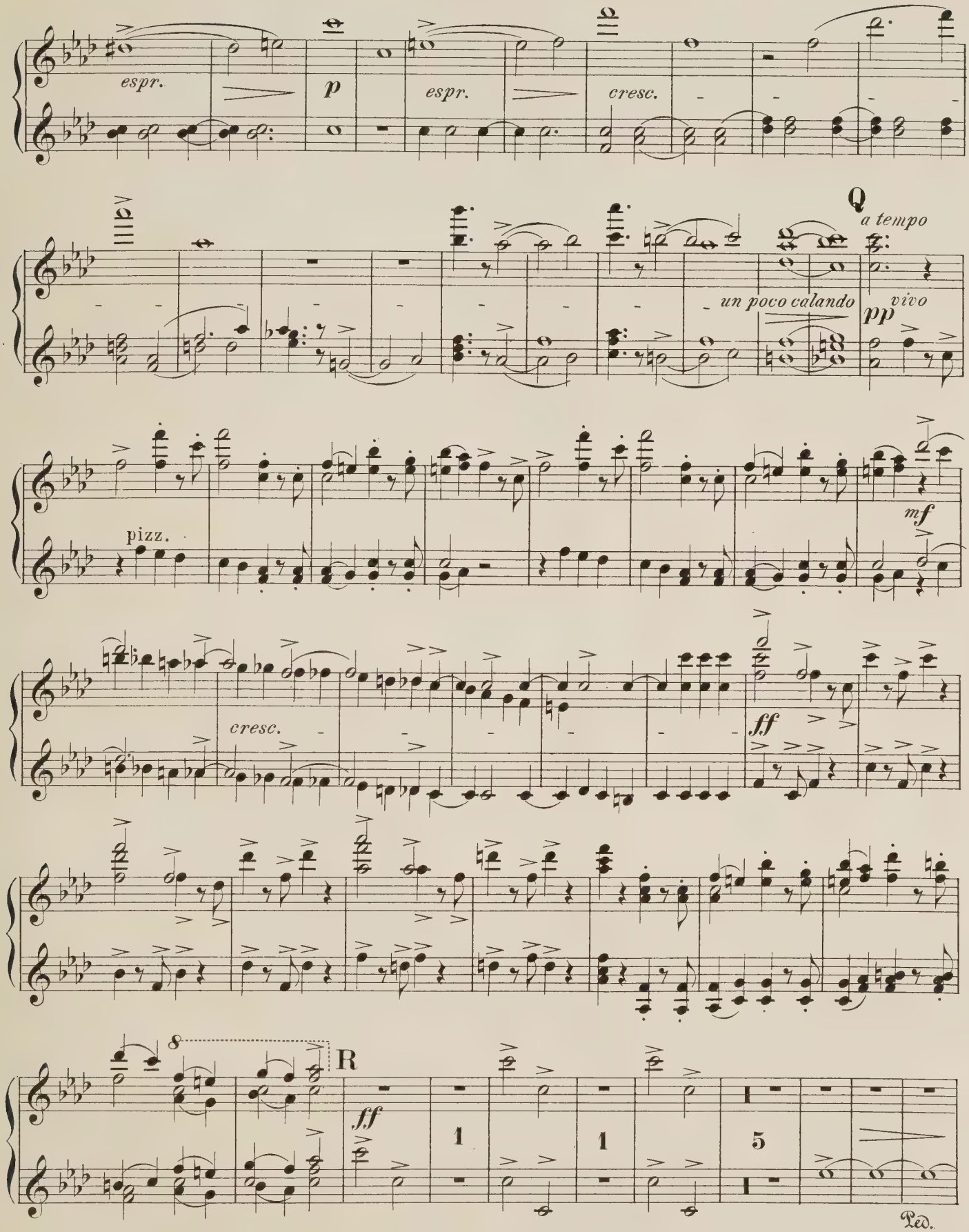

M
ff espr.
p
1
2
3
4
5
6
p
cresc.
N breit
ff
vivo

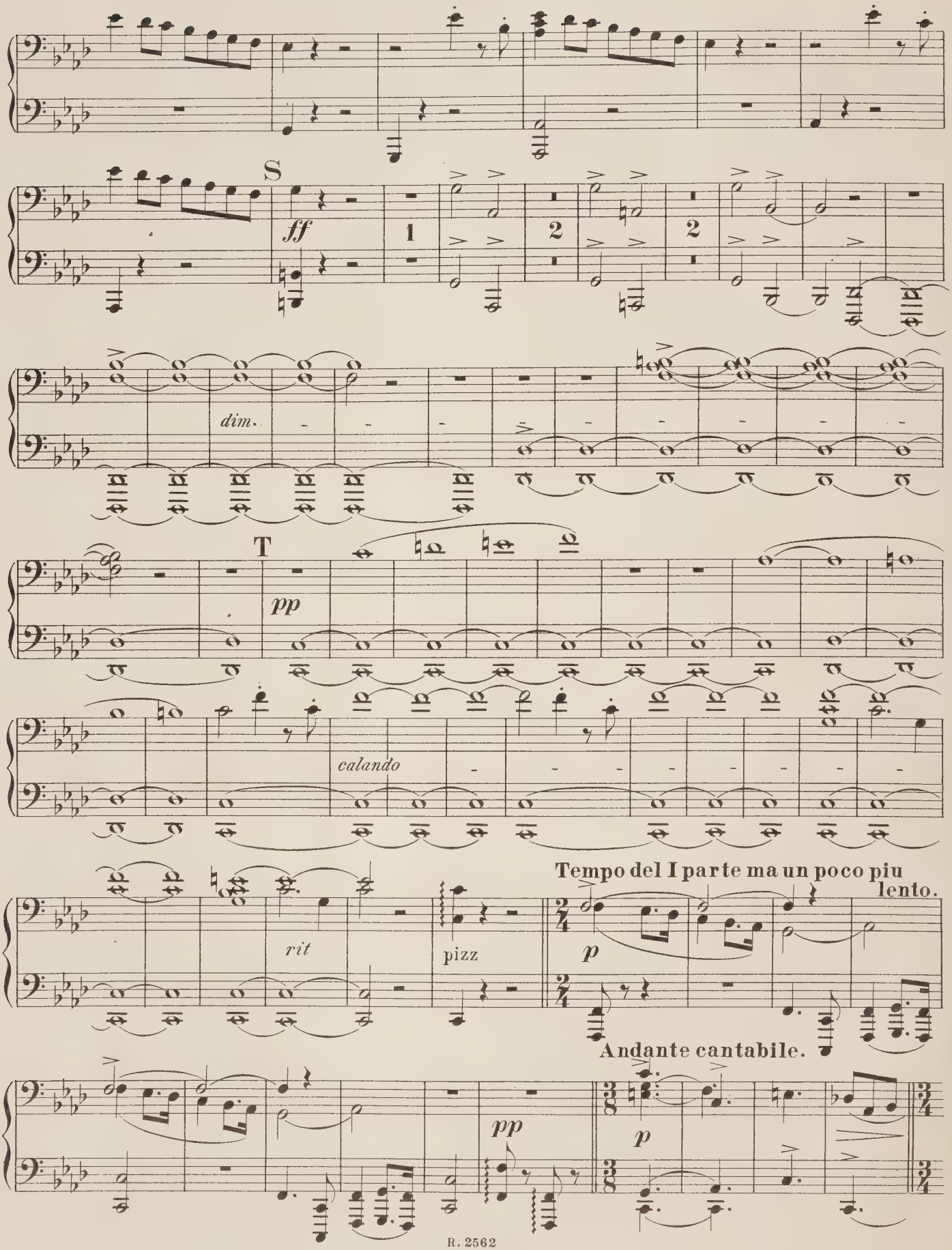

M
f
cresc.
ff
1
2
3
4
5
6
7
8
9
10
mf
cresc.
N
breit.
ff
vivo

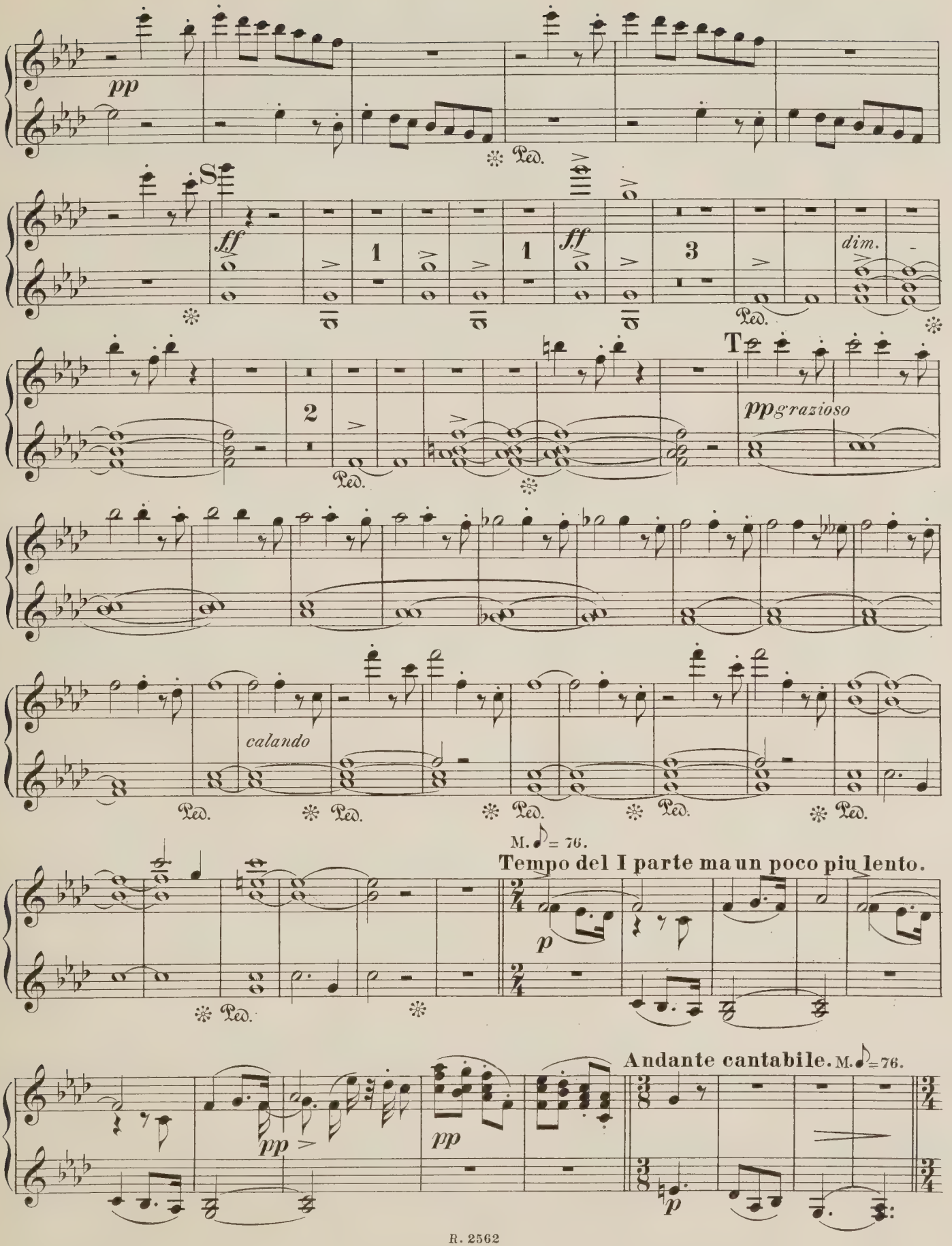

breit
vivo
fff
dim.
pp
a tempo ma tranquillo
calando
pp
1
p


breit.
vivo
8
8
fff
Ped.
dim.
p
p
calando
a tempo, tranquillo
con espr.
pp
p

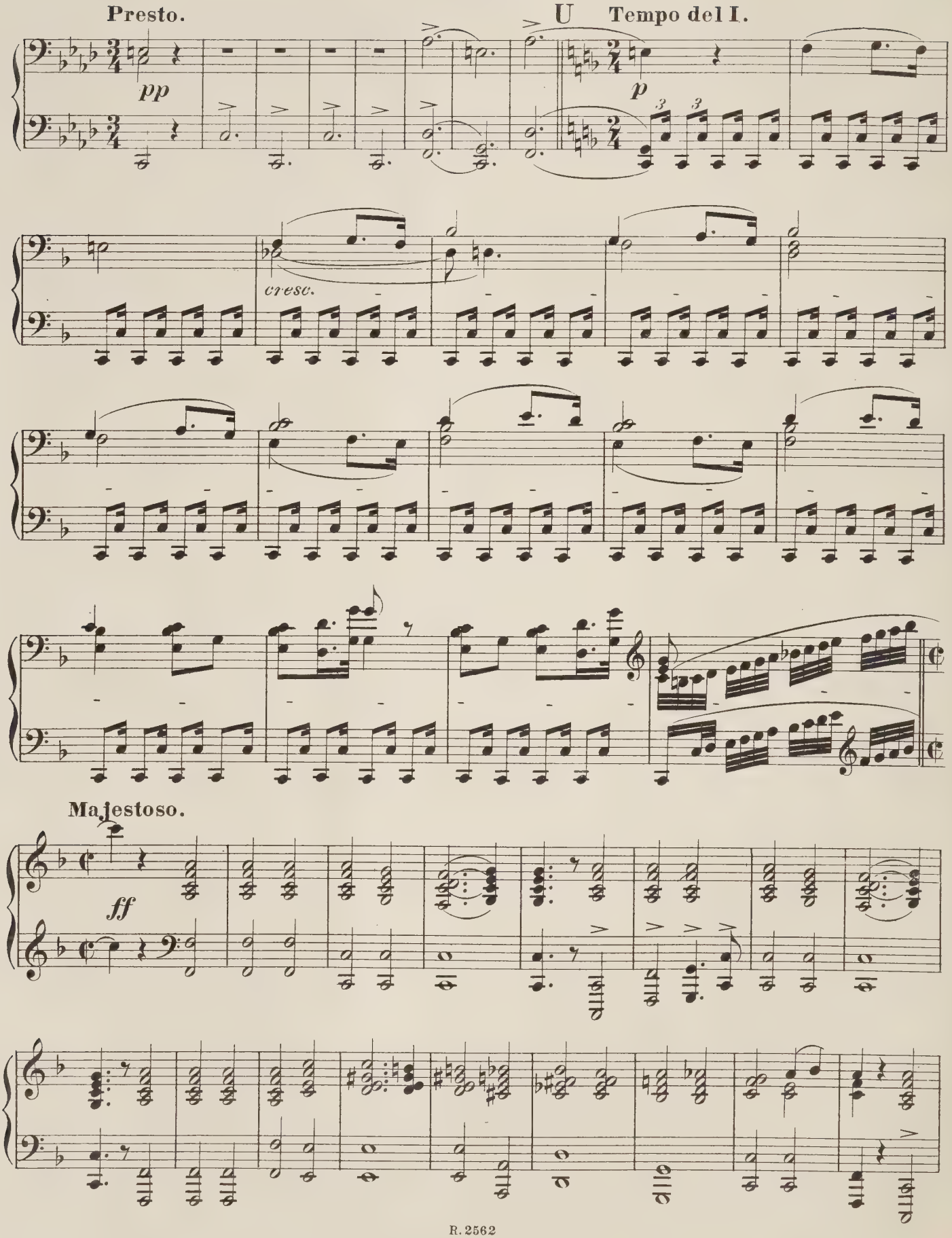

espr.
cresc.
p
Q
un poco calando
a tempo
pp
pizz.
mf cresc.
ff
R
ff
pp

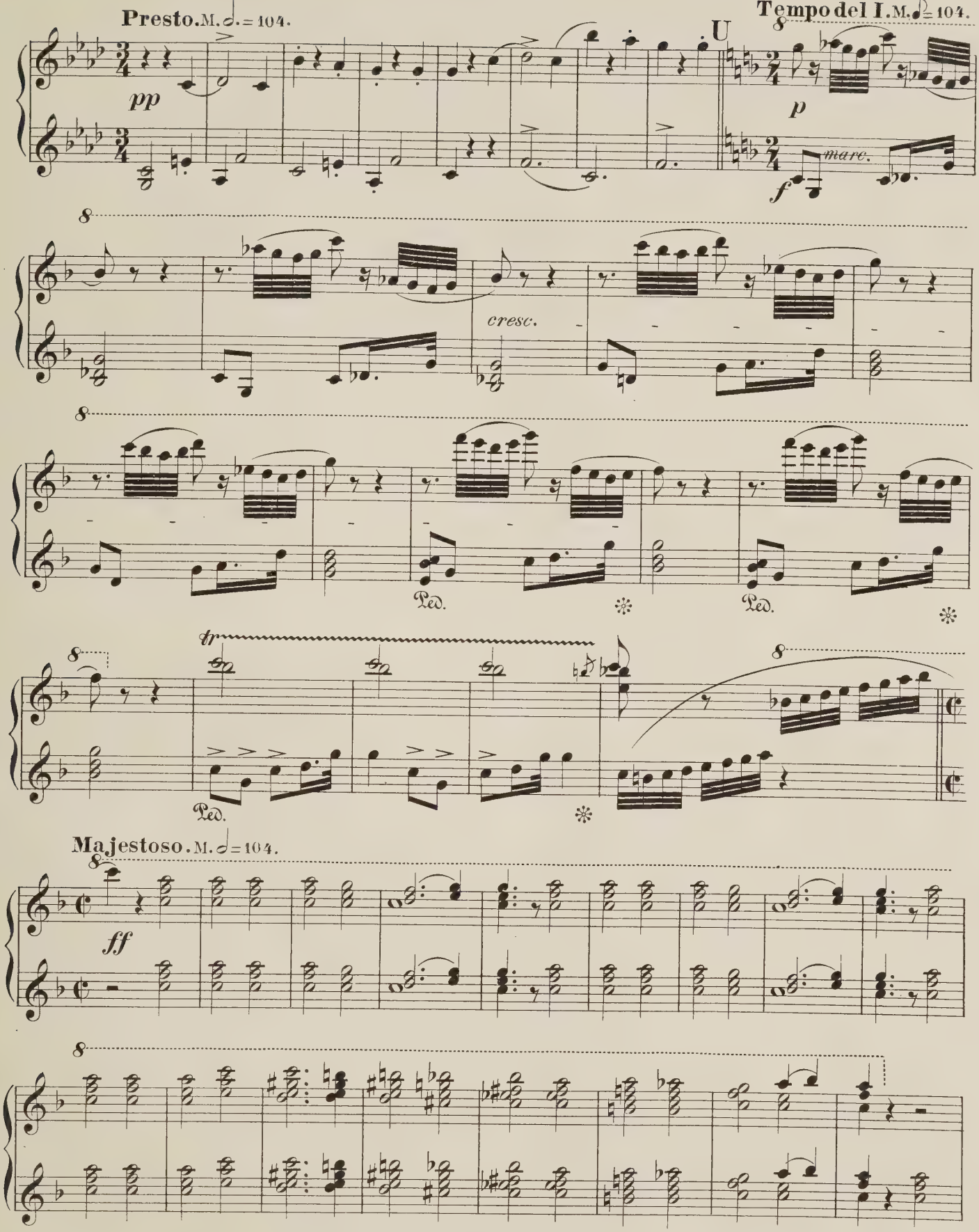

espr.
p
espr.
cresc.
Q
a tempo
un poco calando
pp
vivo
pizz.
mf
cresc.
ff
8
R
ff
1
1
5
Ped.

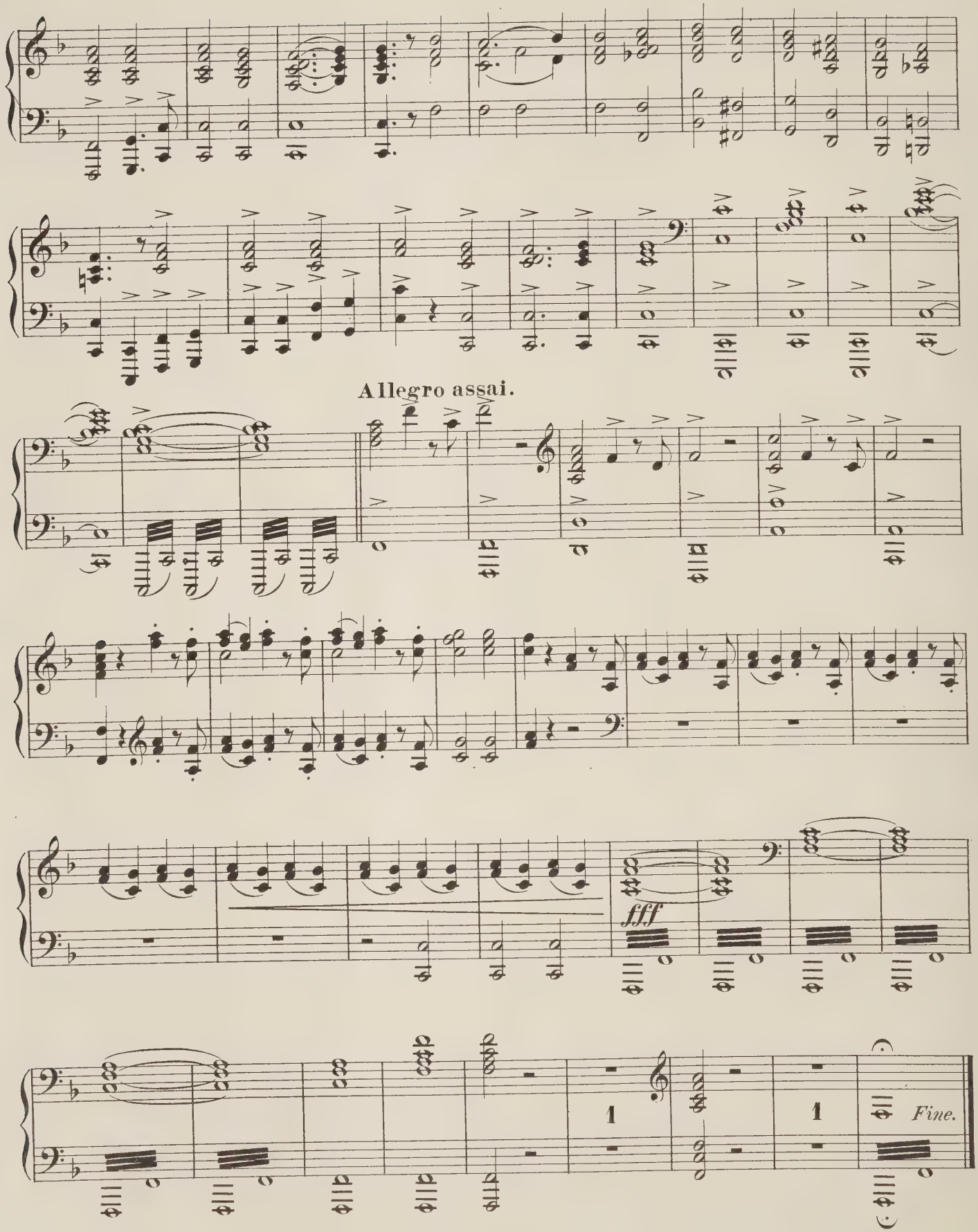

S
ff
1
2
2
dim.
T
pp
calando
rit
pizz
Tempo del I parte ma un poco piu lento.
p
Andante cantabile.
pp
p

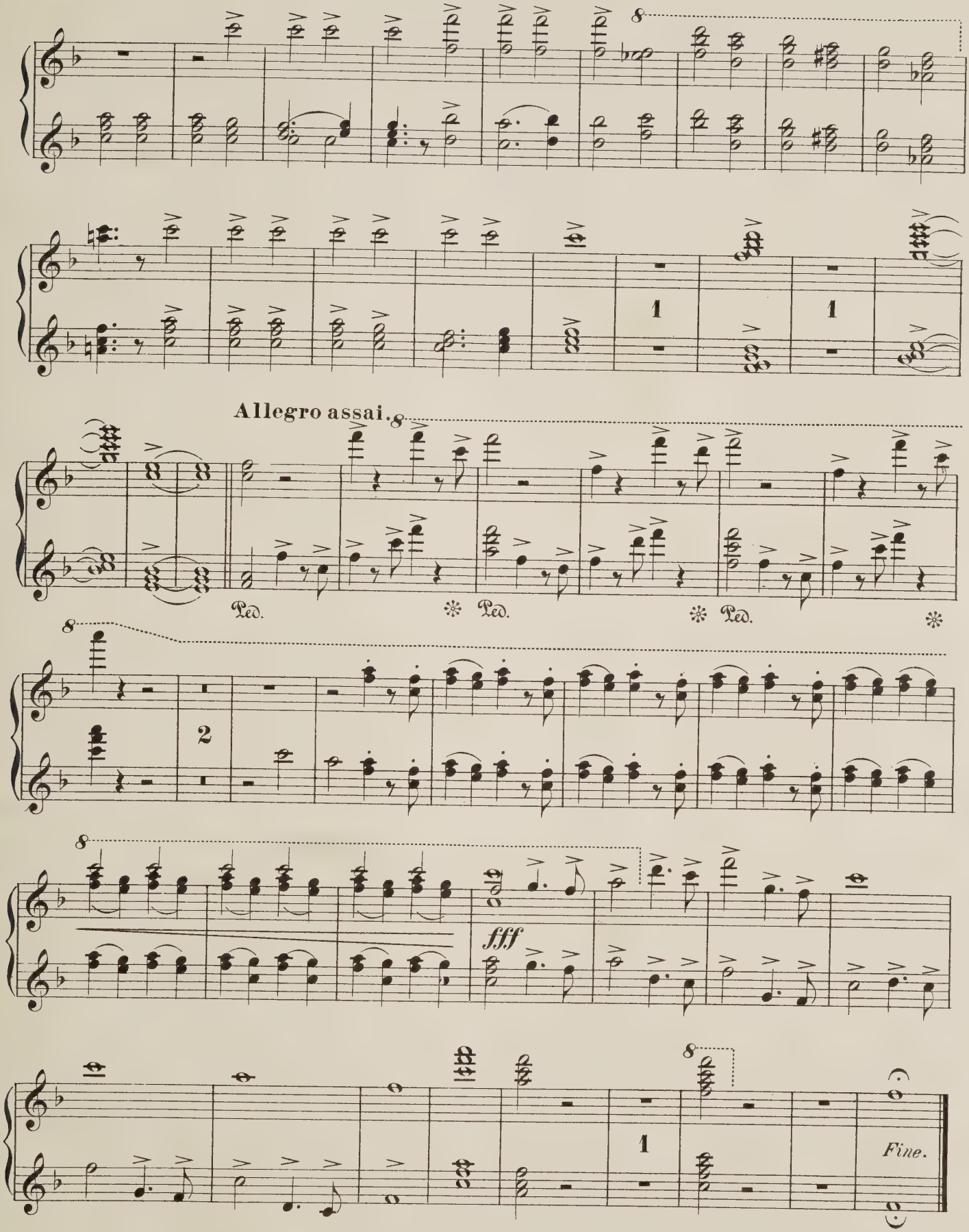

pp
Ped.
S
ff
1
1
ff
3
dim.
Ped.
2
Ped.
T
pp grazioso
calando
Ped.
Ped.
Ped.
Ped.
Ped.
M. ♪ = 76.
Tempo del I parte ma un poco piu lento.
p
Ped.
pp
pp
Andante cantabile. M. ♪ = 76.
p

Secondo.




Presto. M. 𝅗𝅥. = 104.
pp
U
Tempo del I. M. ♪ = 104.
p
marc.
f
cresc.
Ped.
tr
Majestoso. M. 𝅗𝅥 = 104.
ff


Allegro assai.
fff
1
1
Fine.


Allegro assai.
Ped.
Ped.
Ped.
fff
Fine.

Aus Italien.

Sinfonische Fantasie

(G dur)

für grosses Orchester

componirt

von

RICHARD STRAUSS.

OP. 16.

I. Auf der Campagna. (Andante)
II. In Rom's Ruinen (Allegro molto con brio)
III. Am Strande von Sorrent (Andantino)
IV. Neapolitanisches Volksleben (Allegro molto)

Verl № 2607. Partitur (zum Privatgebrauch) netto Mk. 16.—
2608. Orchesterstimmen
2609. Klavierauszug zu vier Händen
Uebertragung vom Componisten . . 8.—

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereinsarchiv.

MÜNCHEN, JOS. AIBL VERLAG.

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Lith. Anst. v. C. G. Röder. Leipzig.

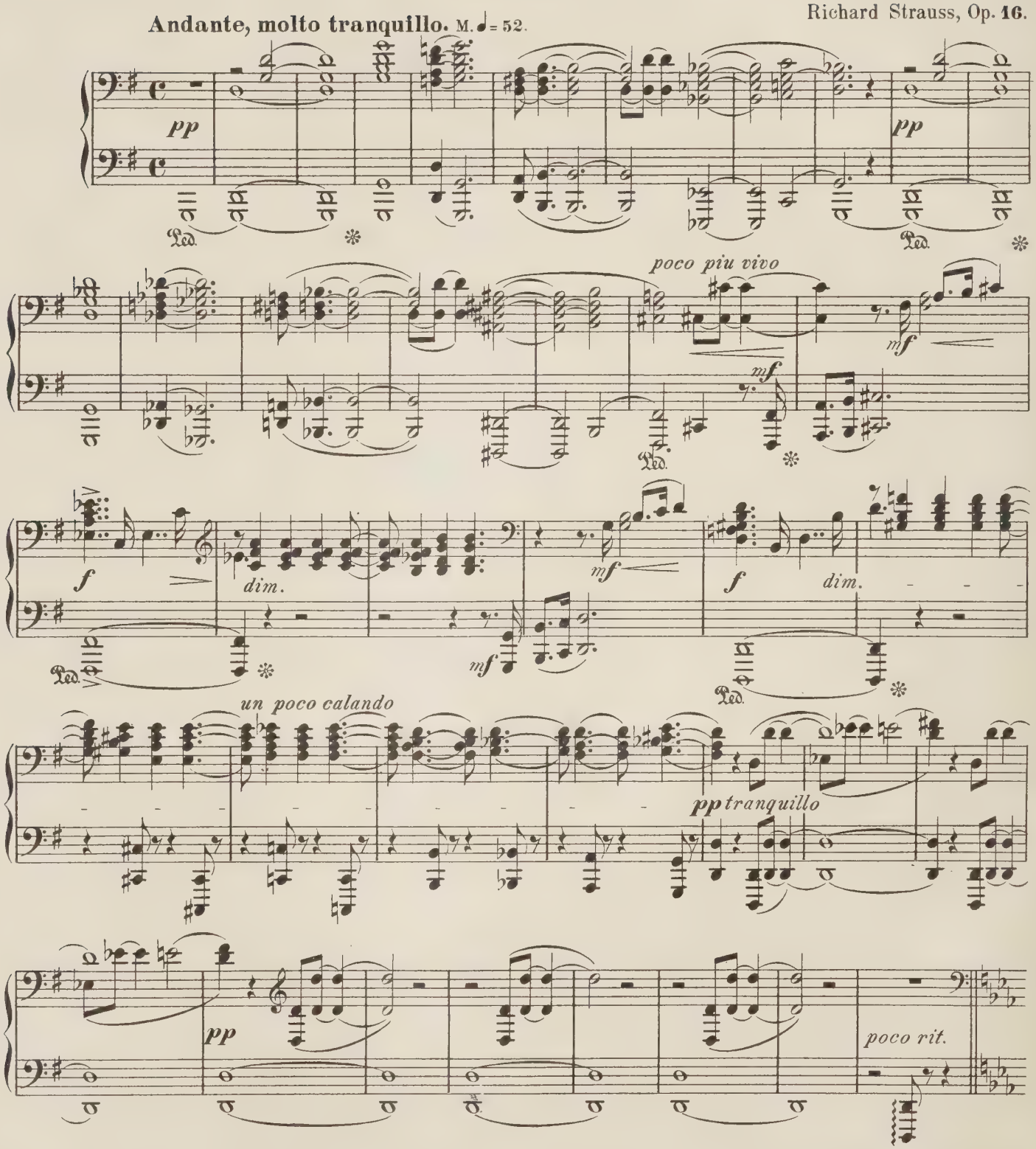
Aus Italien.

Sinfonische Fantasie.

I. Auf der Campagna.

SECONDO.

Richard Strauss, Op. 16.



München, Jos. Aibl. R. 2609 Eigenthum des Verlegers für alle Länder.

Aus Italien.

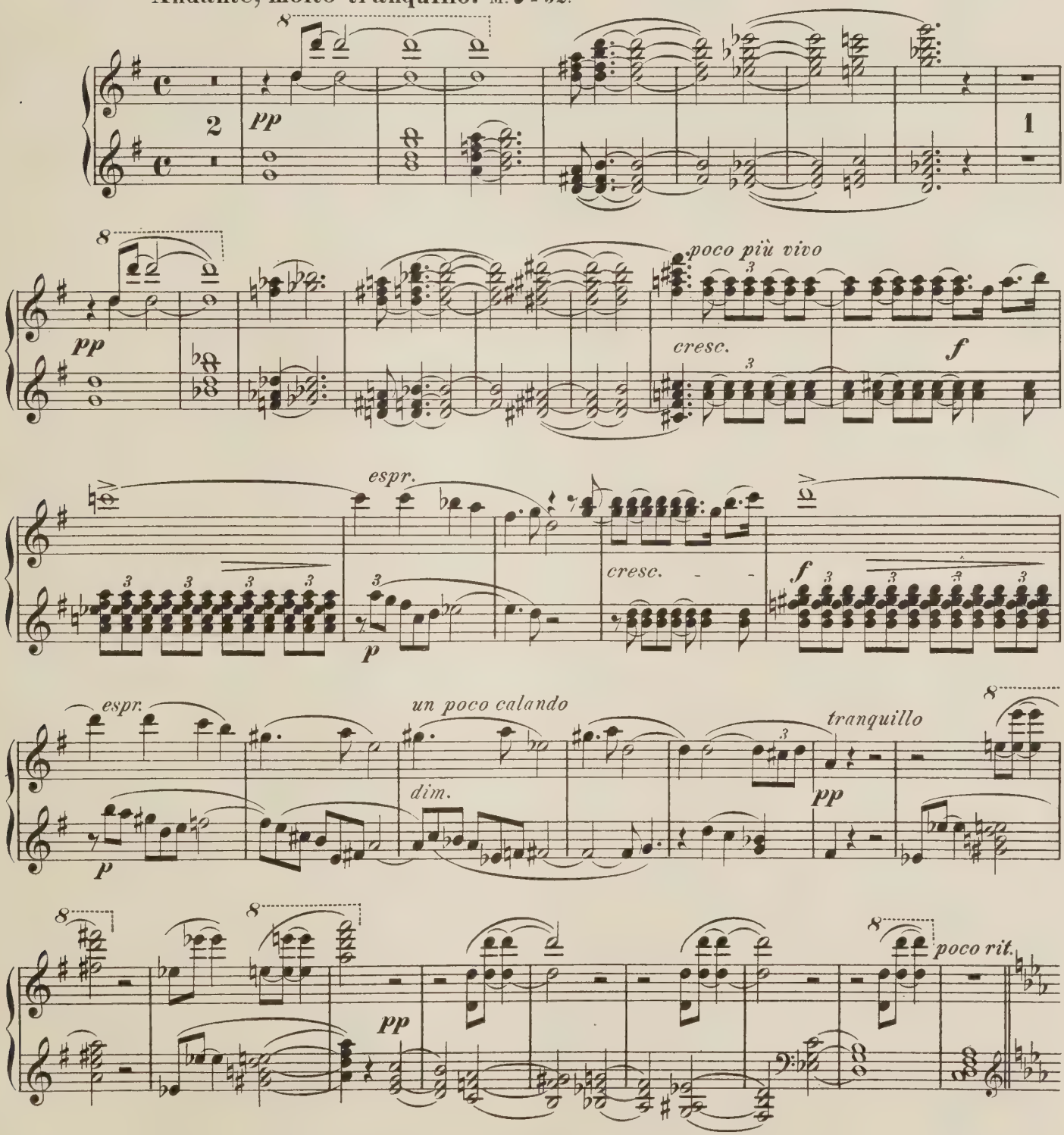
Sinfonische Fantasie.

I. Auf der Campagna.

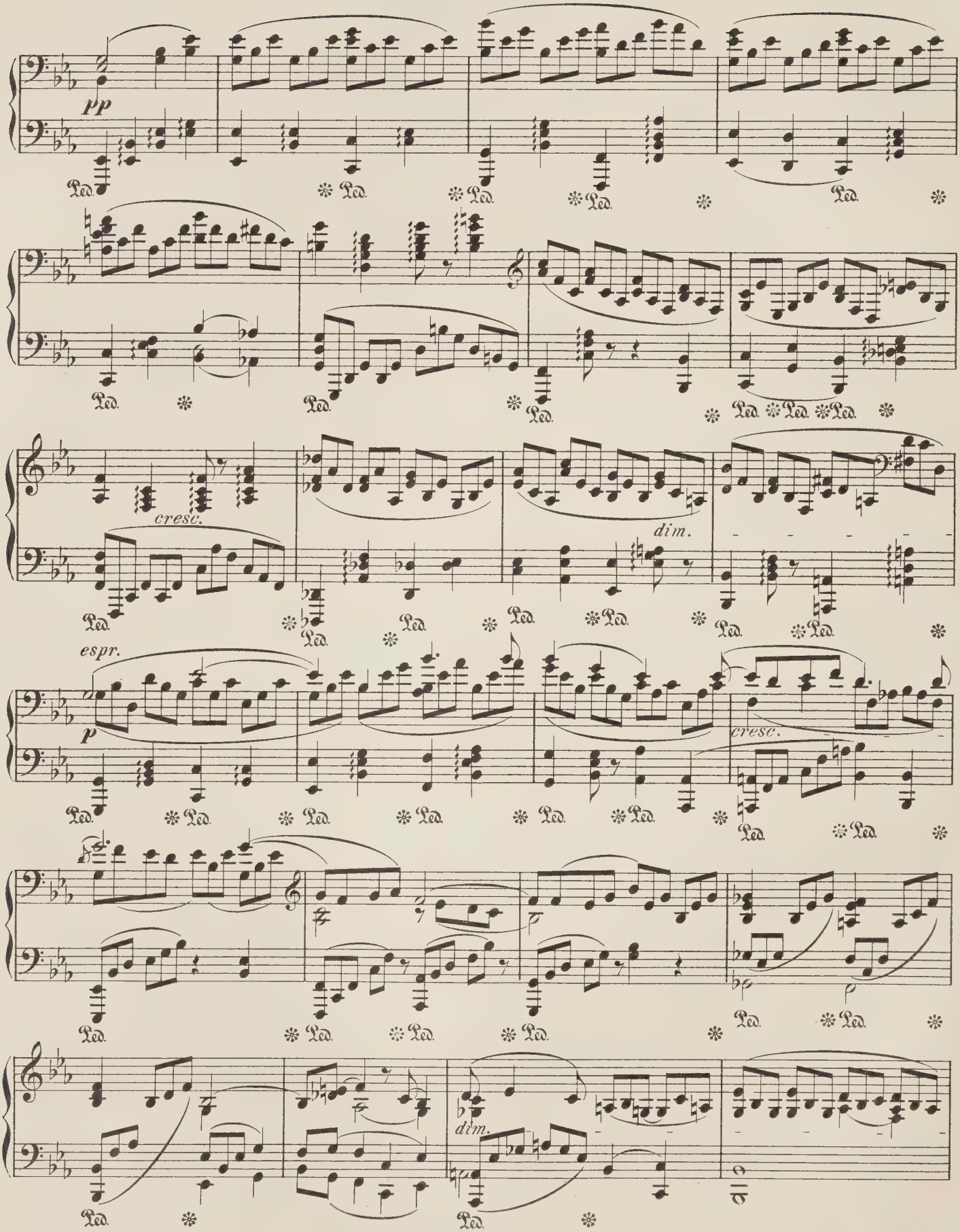
PRIMO.

Richard Strauss, Op. **16.**

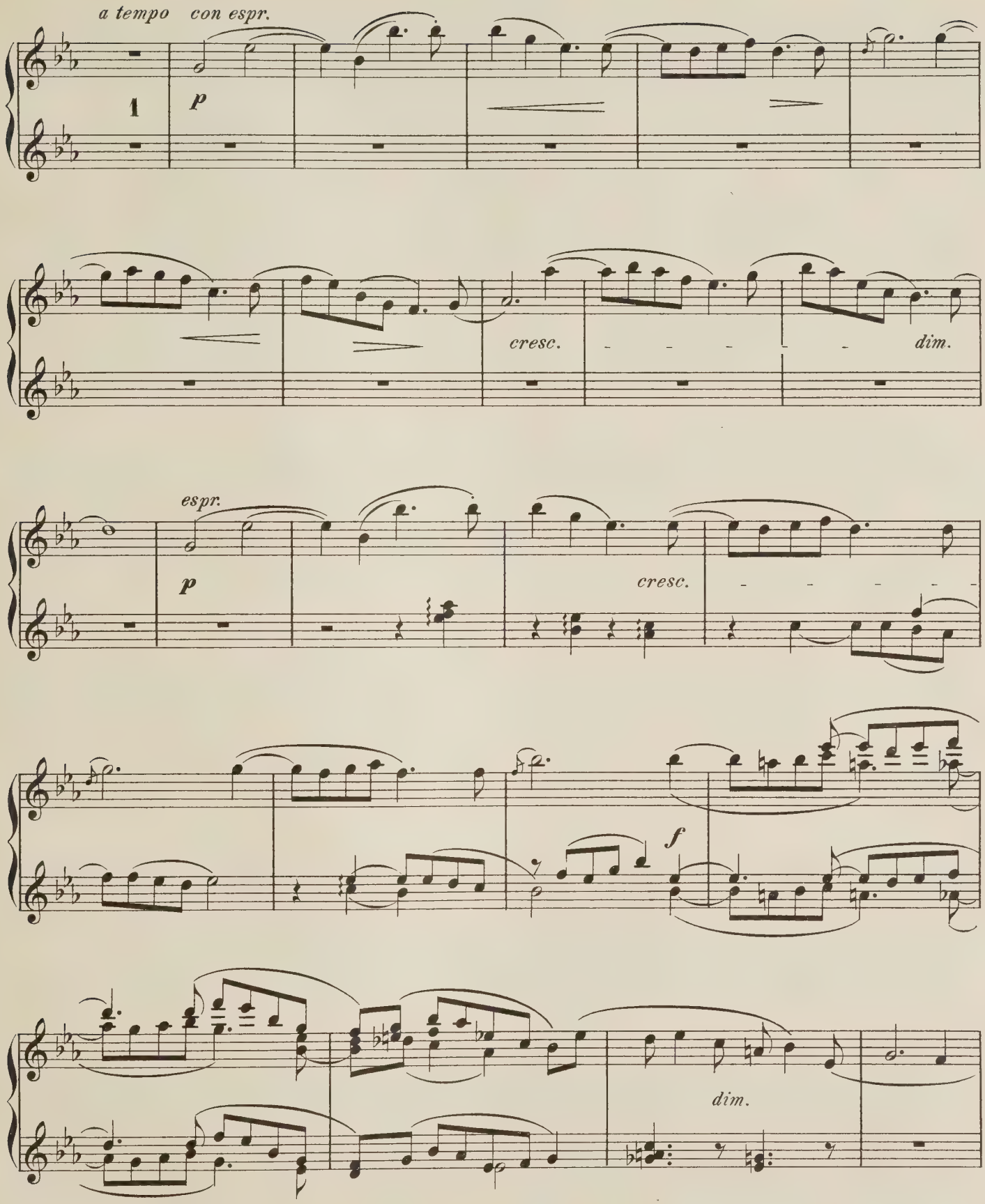
Andante, molto tranquillo. M. ♩ = 52.



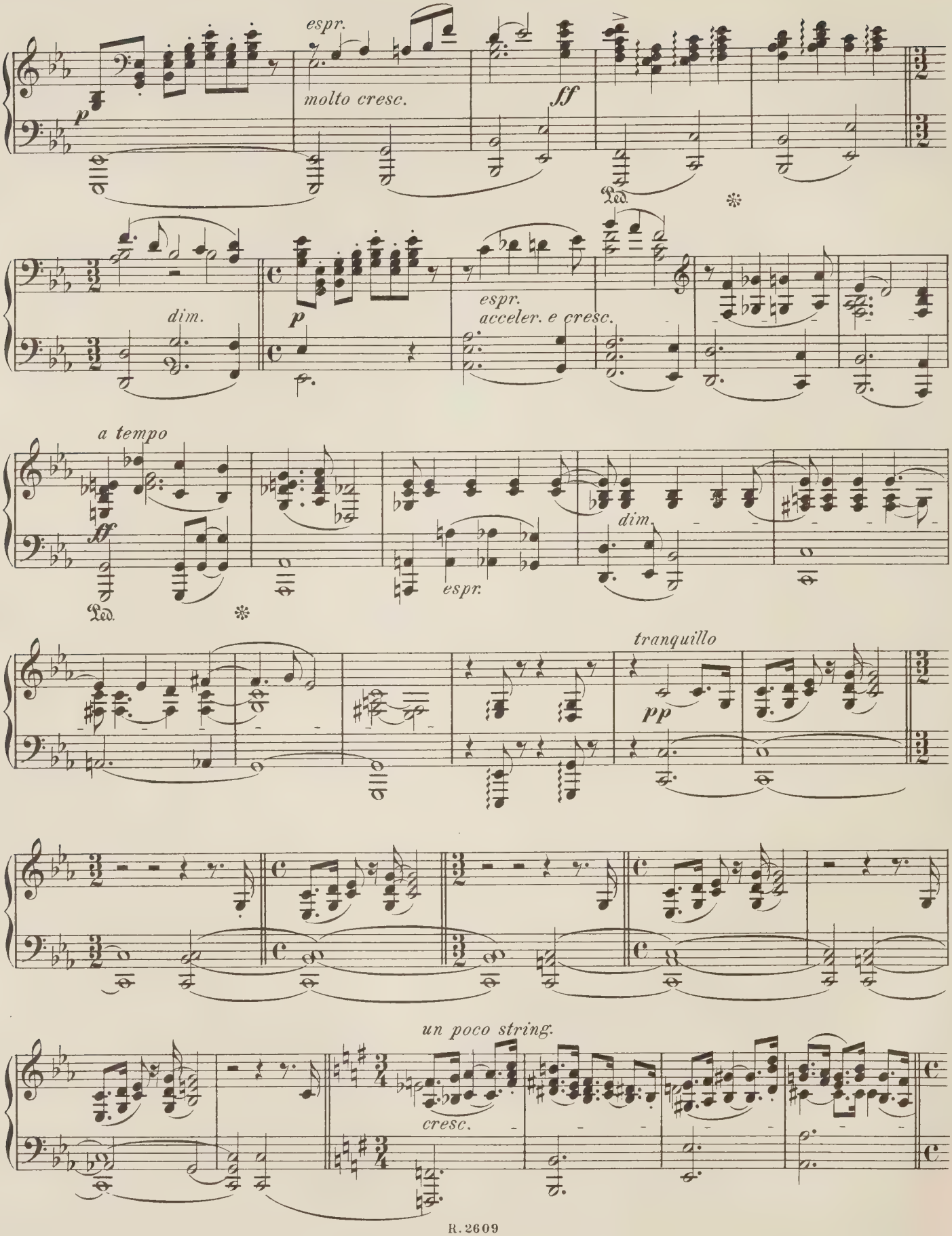
SECONDO.

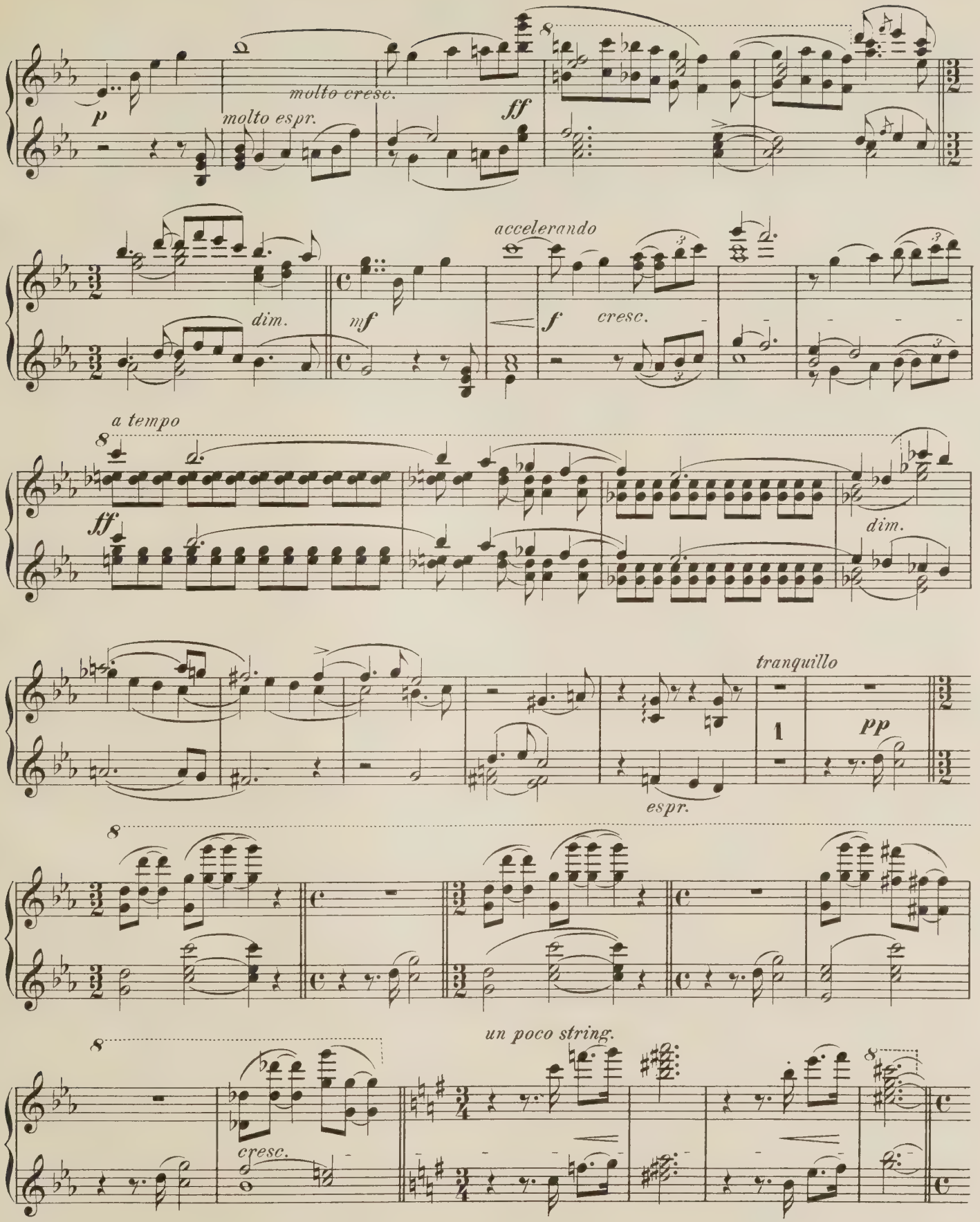


PRIMO.

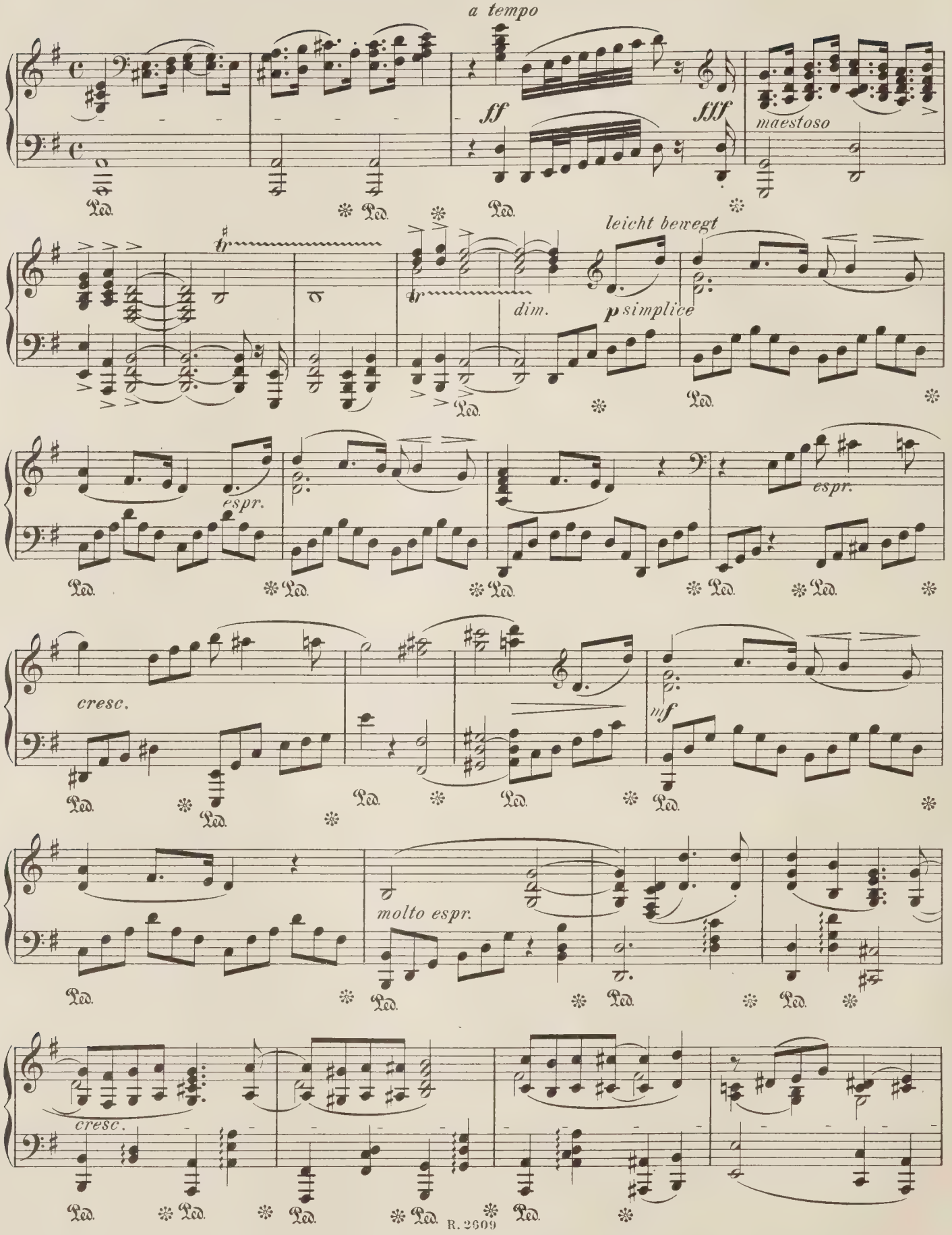


SECONDO.

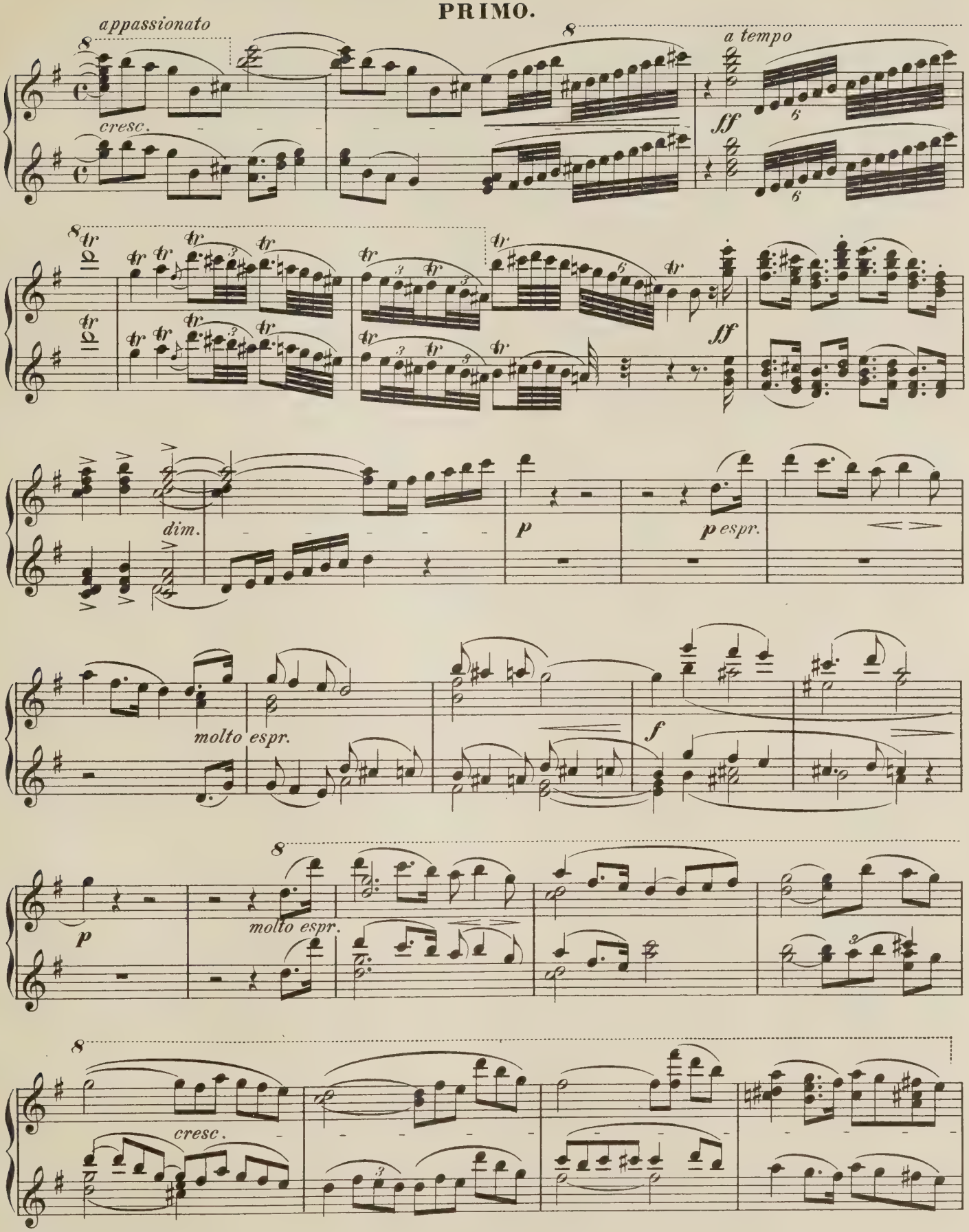

espr.
molto cresc.
ff
Ped.
p
dim.
p
espr.
acceler. e cresc.
a tempo
ff
Ped.
dim.
espr.
tranquillo
pp
un poco string.
cresc.


molto espr.
molto cresc.
ff
accelerando
dim.
mf
f
cresc.
a tempo
ff
dim.
tranquillo
espr.
pp
un poco string.
cresc.

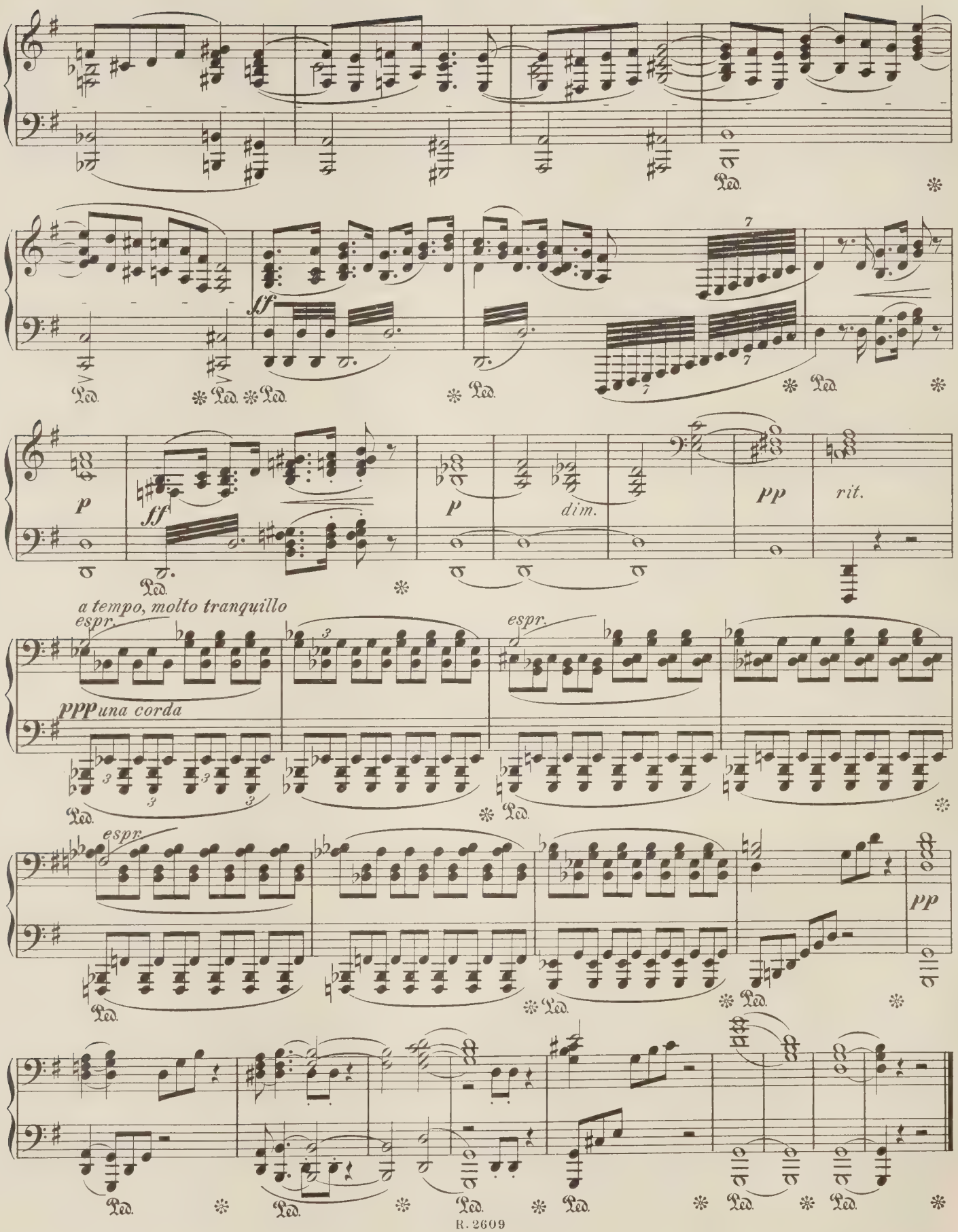
SECONDO.


a tempo
ff
fff
maestoso
leicht bewegt
dim.
p simplice
espr.
cresc.
mf
molto espr.
cresc.
Ped.

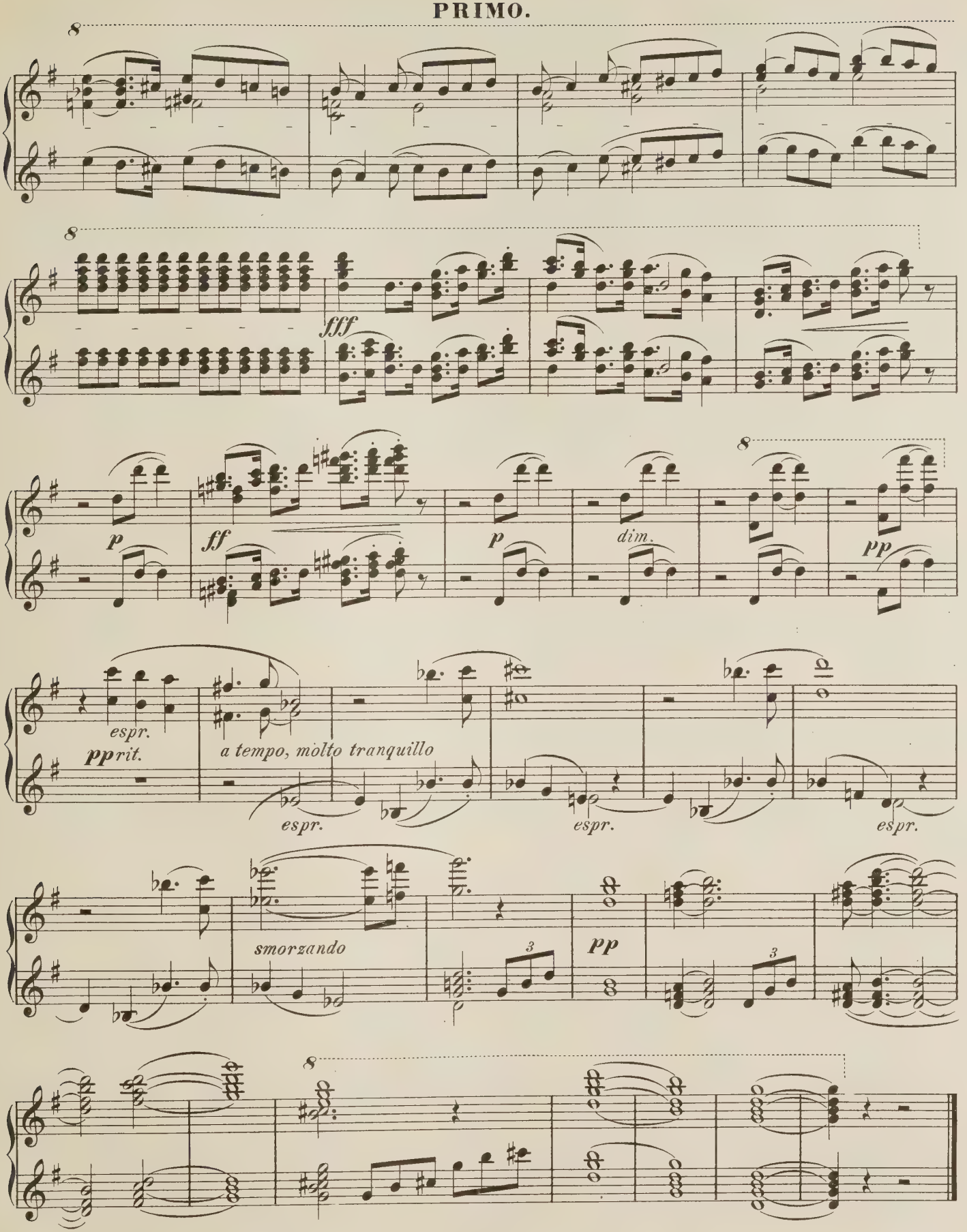
PRIMO.


appassionato
cresc.
a tempo
ff
dim.
p
p espr.
molto espr.
f
molto espr.
cresc.

SECONDO.


ff
p
ff
p
dim.
pp
rit.
a tempo, molto tranquillo
espr.
ppp una corda
espr.
espr.
pp

PRIMO.

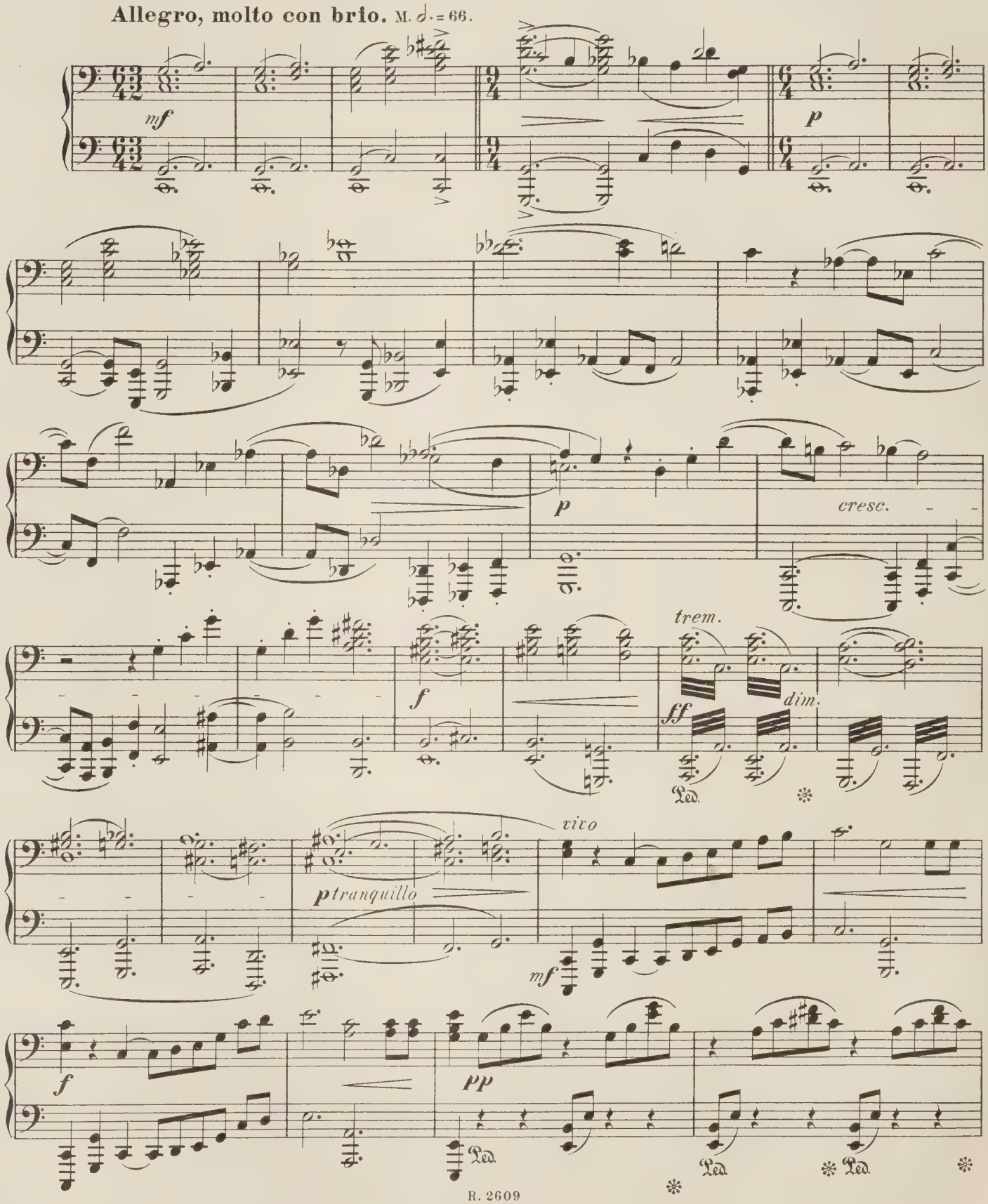

8
8
fff
p
ff
p
dim.
8
pp
espr.
ppprit.
a tempo, molto tranquillo
espr.
espr.
espr.
smorzando
3
pp
3
8

II. In Roms Ruinen.

Fantastische Bilder entschwundener Herrlichkeit, Gefühle der Wehmut und des Schmerzes inmitten sonnigster Gegenwart.

SECONDO.

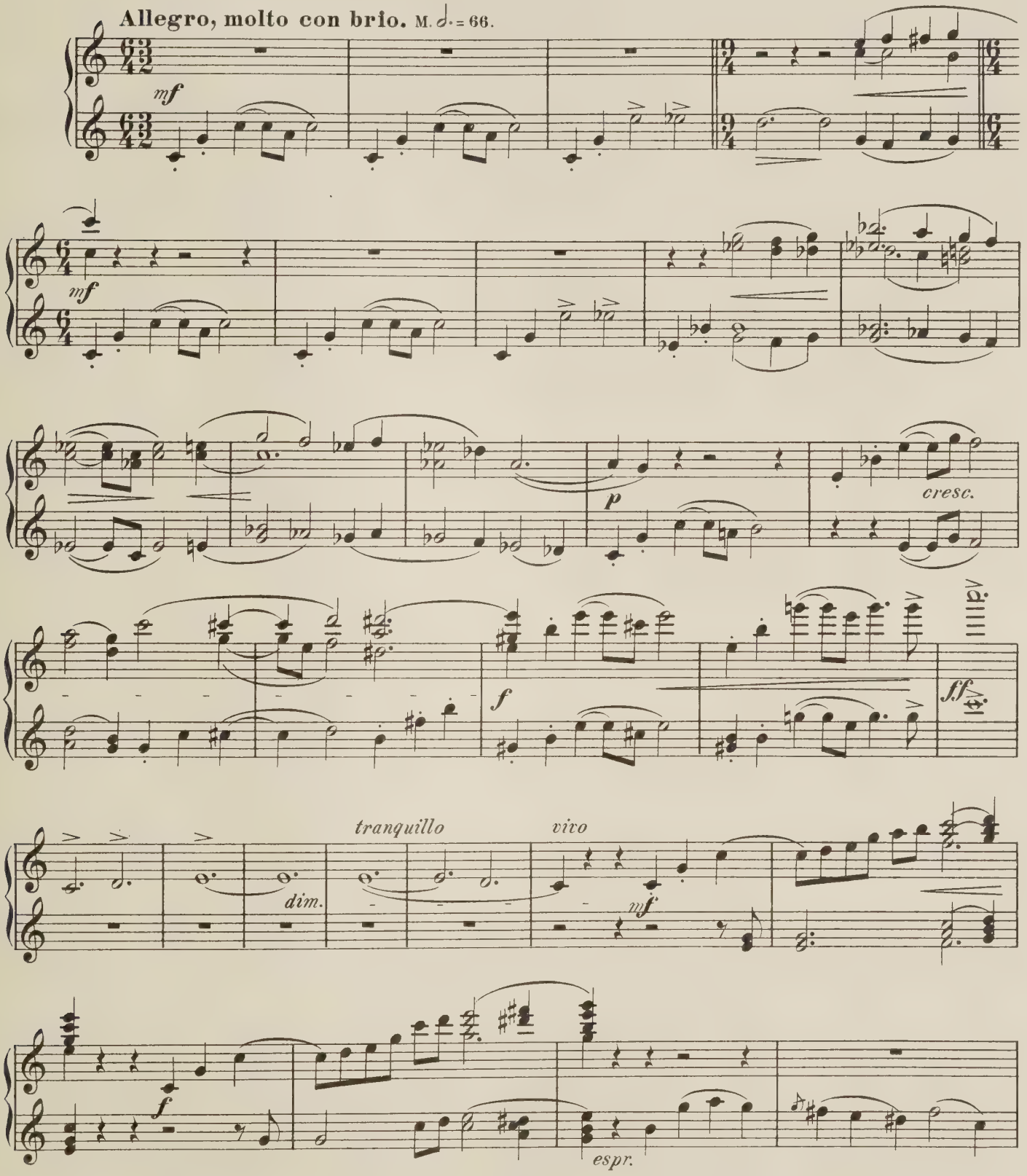
Allegro, molto con brio. M. 𝅗𝅥. = 66.



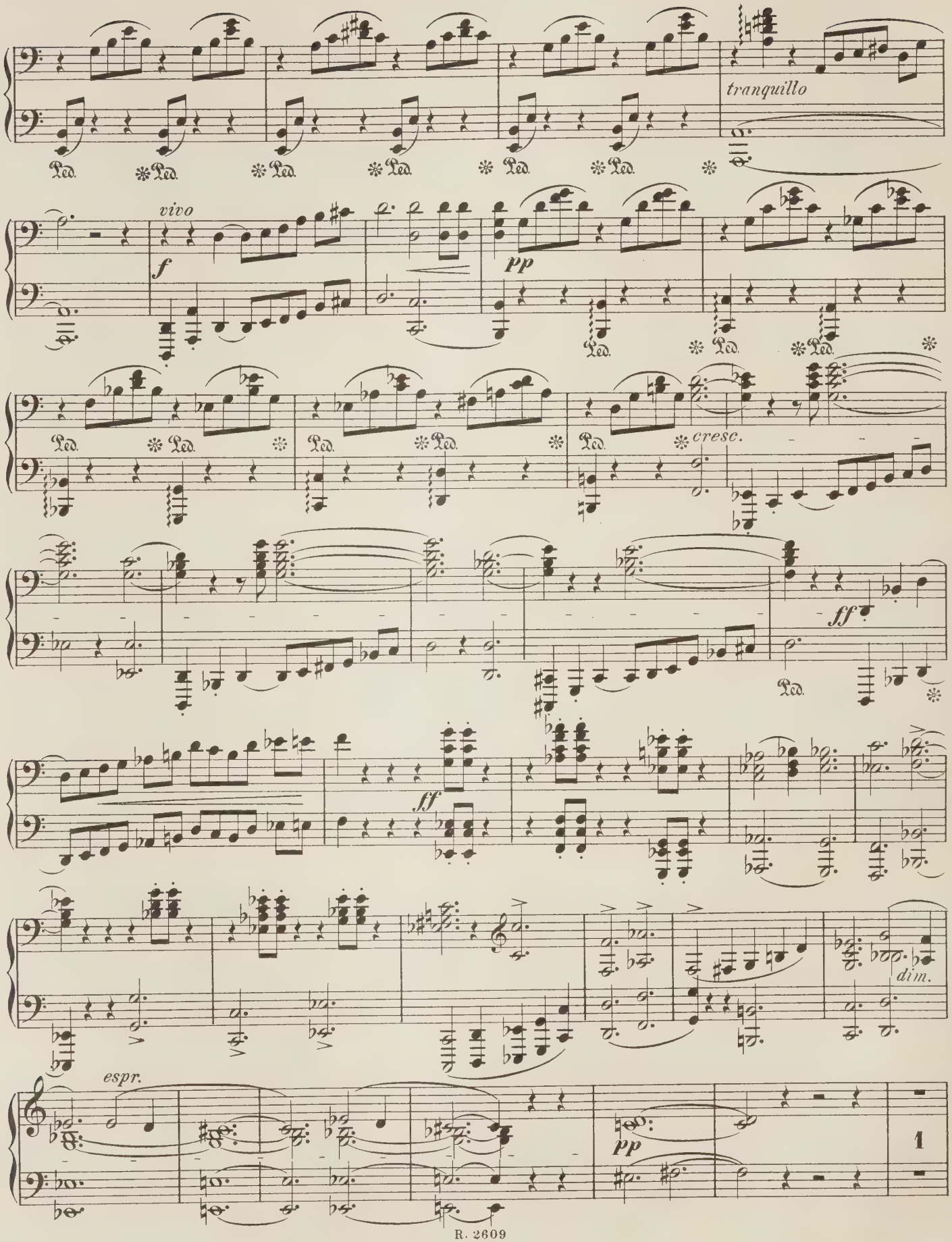
II. In Roms Ruinen.

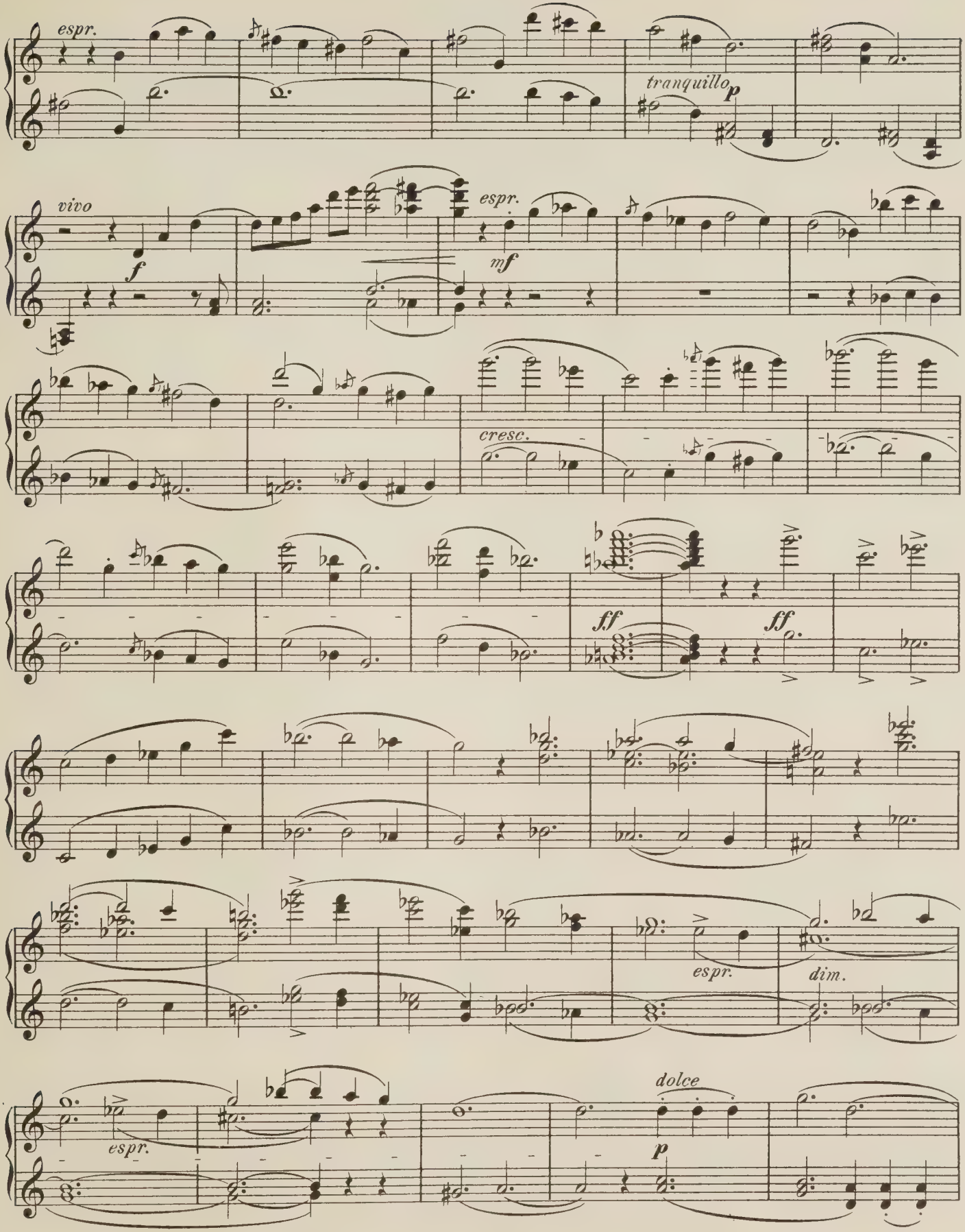
Fantastische Bilder entschwundener Herrlichkeit, Gefühle der Wehmut und des Schmerzes inmitten sonnigster Gegenwart.

PRIMO.

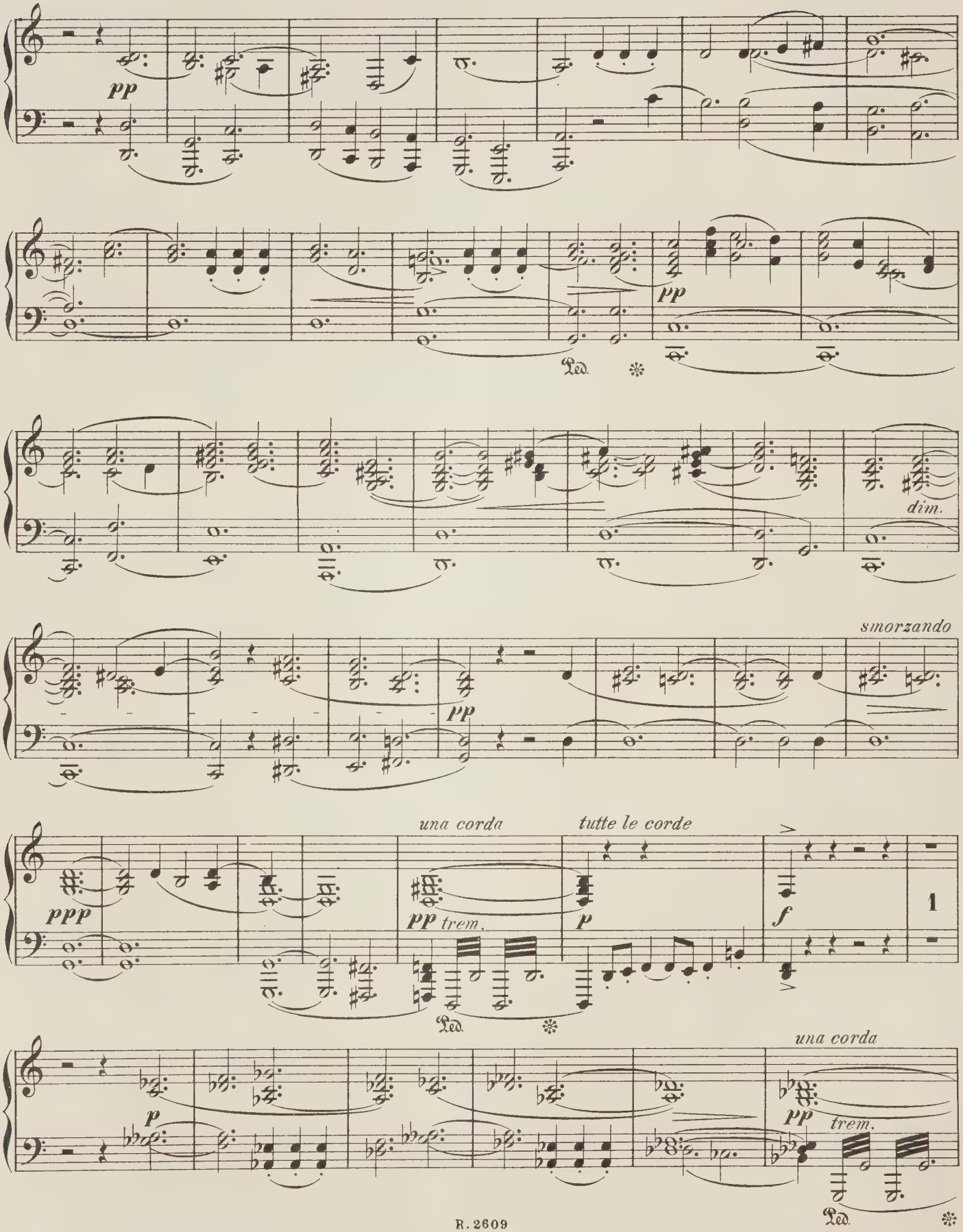


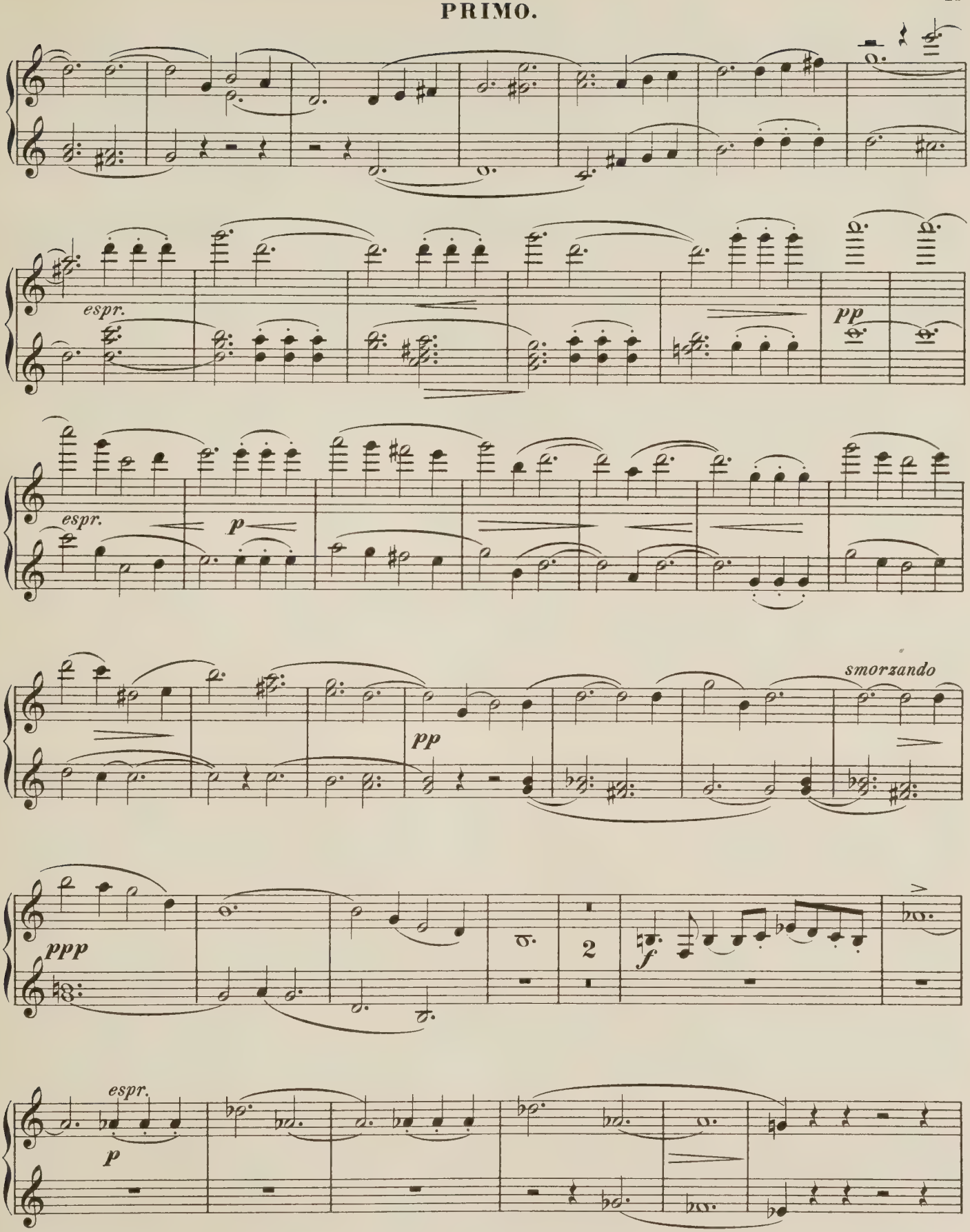
SECONDO.

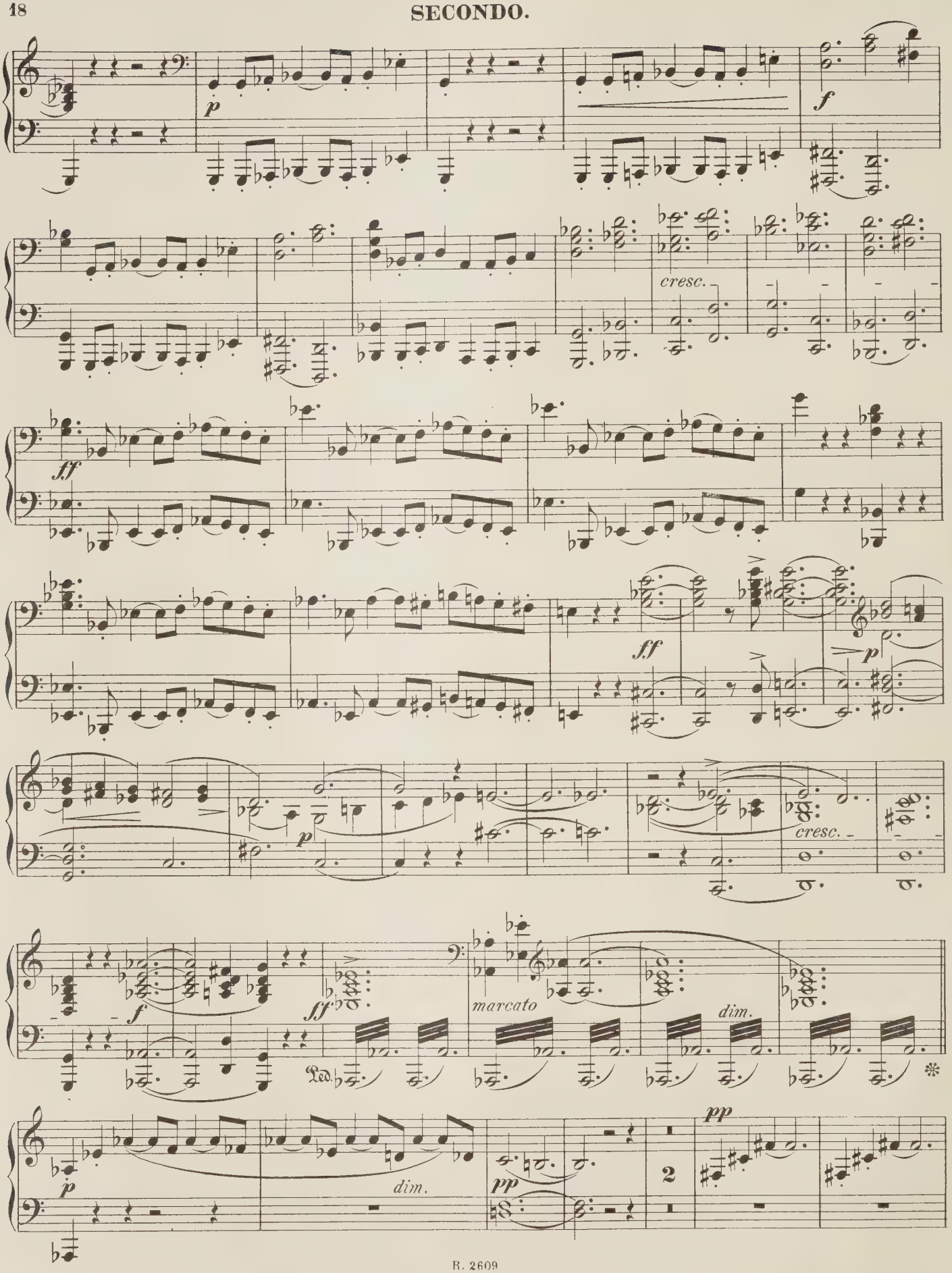


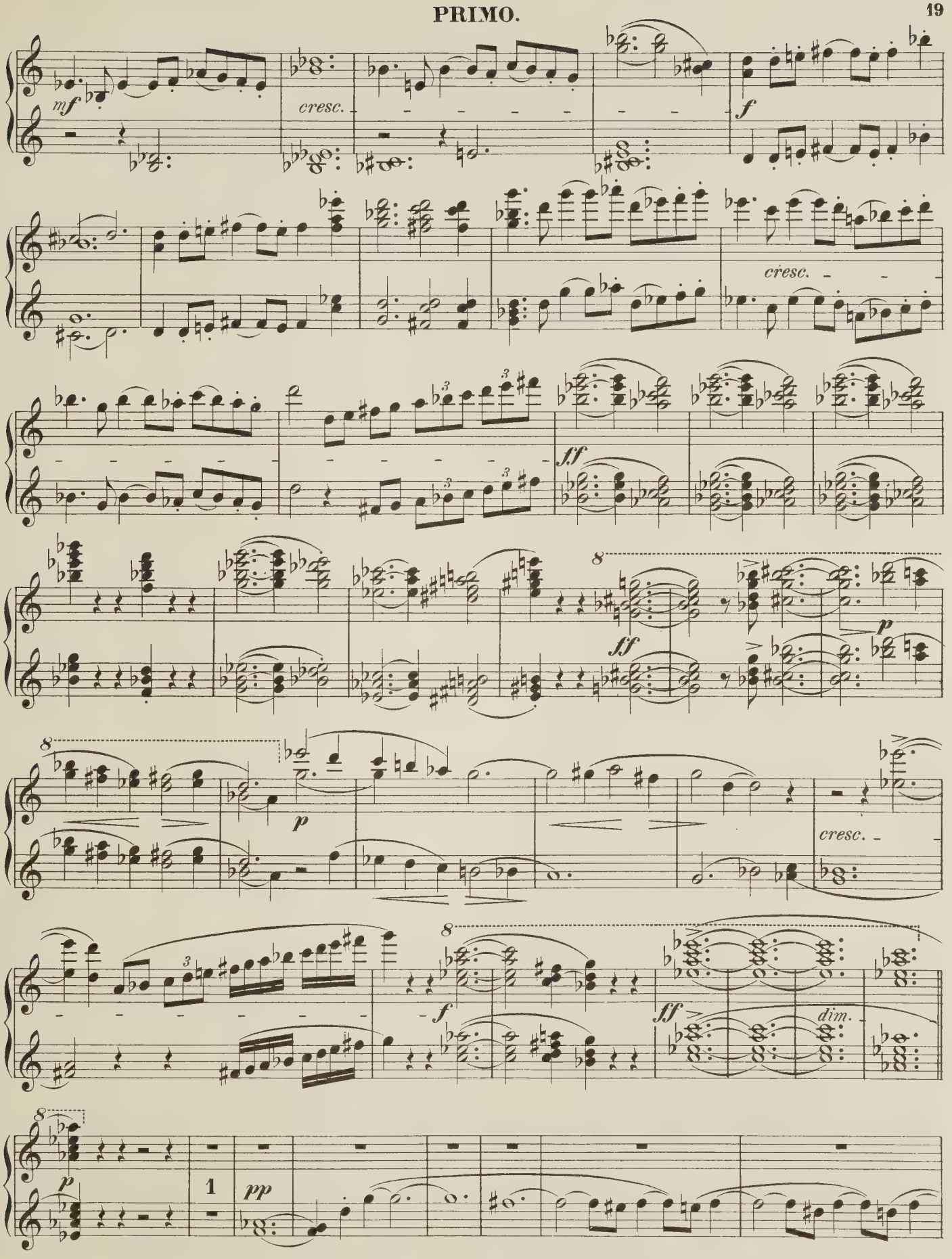

espr.
tranquillo
p
vivo
f
espr.
mf
cresc.
ff
ff
espr.
dim.
espr.
dolce
p

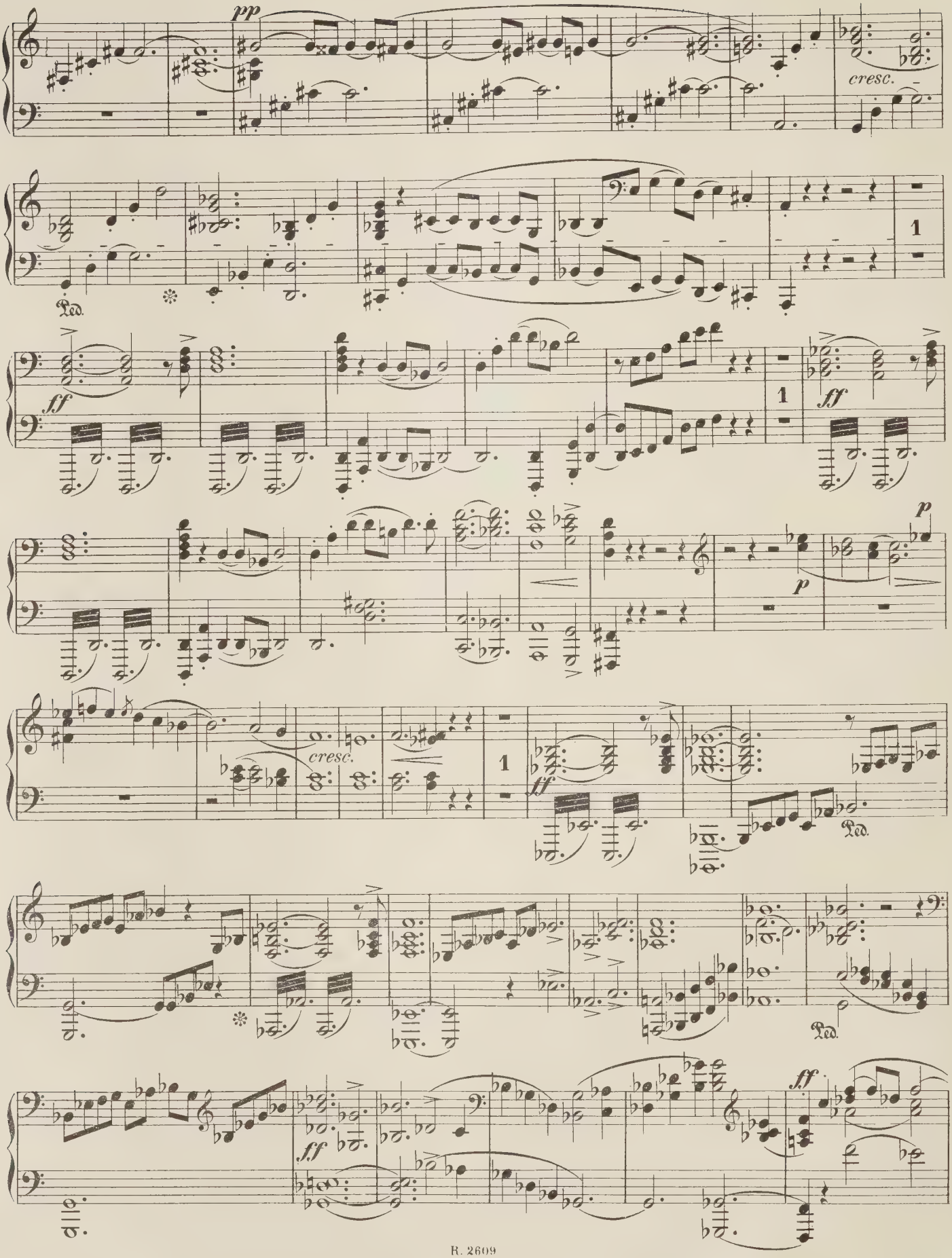
SECONDO.

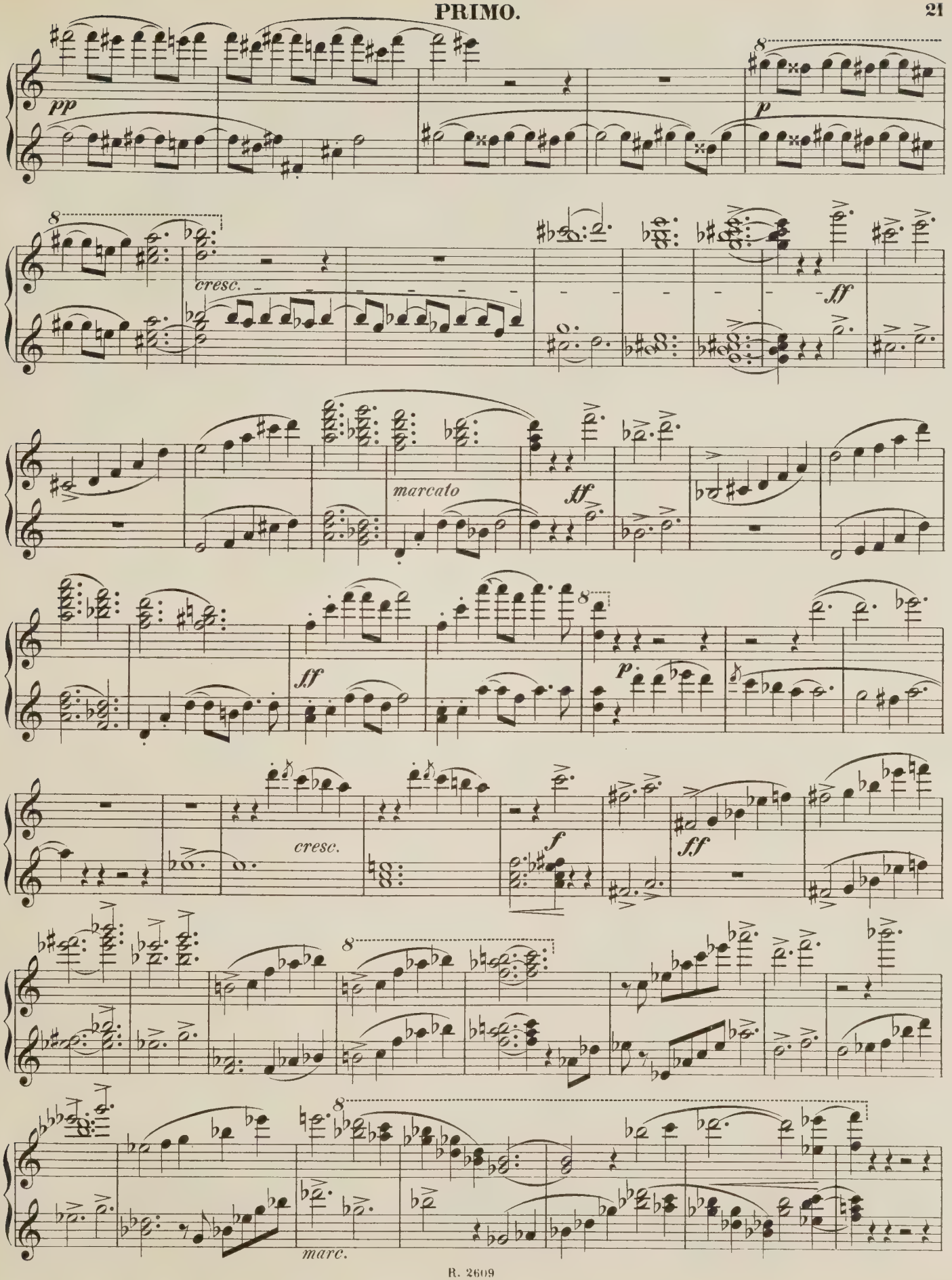

pp
Ped.
pp
dim.
smorzando
pp
una corda
tutte le corde
ppp
pp trem.
p
f
1
una corda
p
pp trem.
Ped.

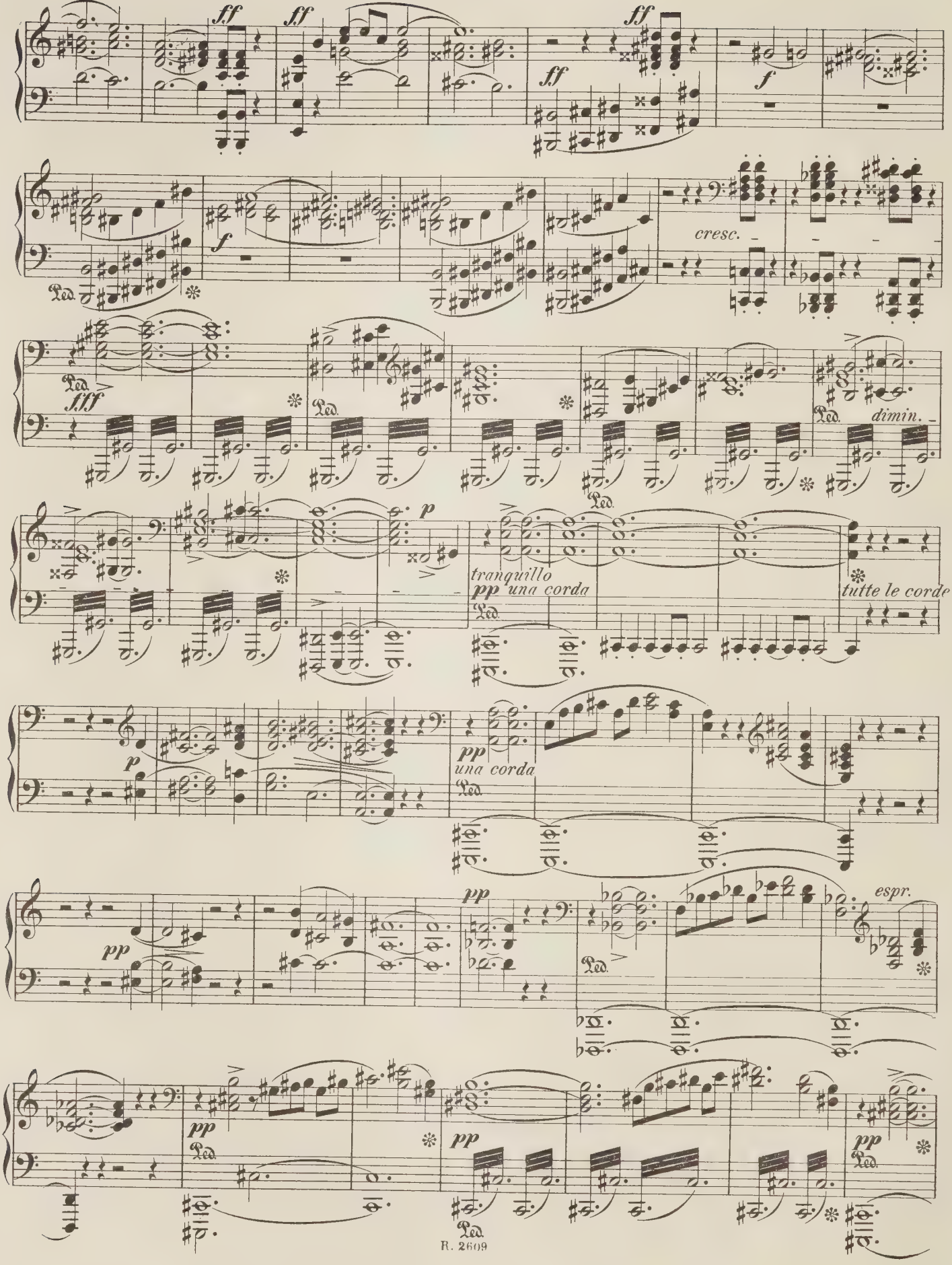

espr.
pp
espr.
p
pp
smorzando
ppp
2
f
espr.
p

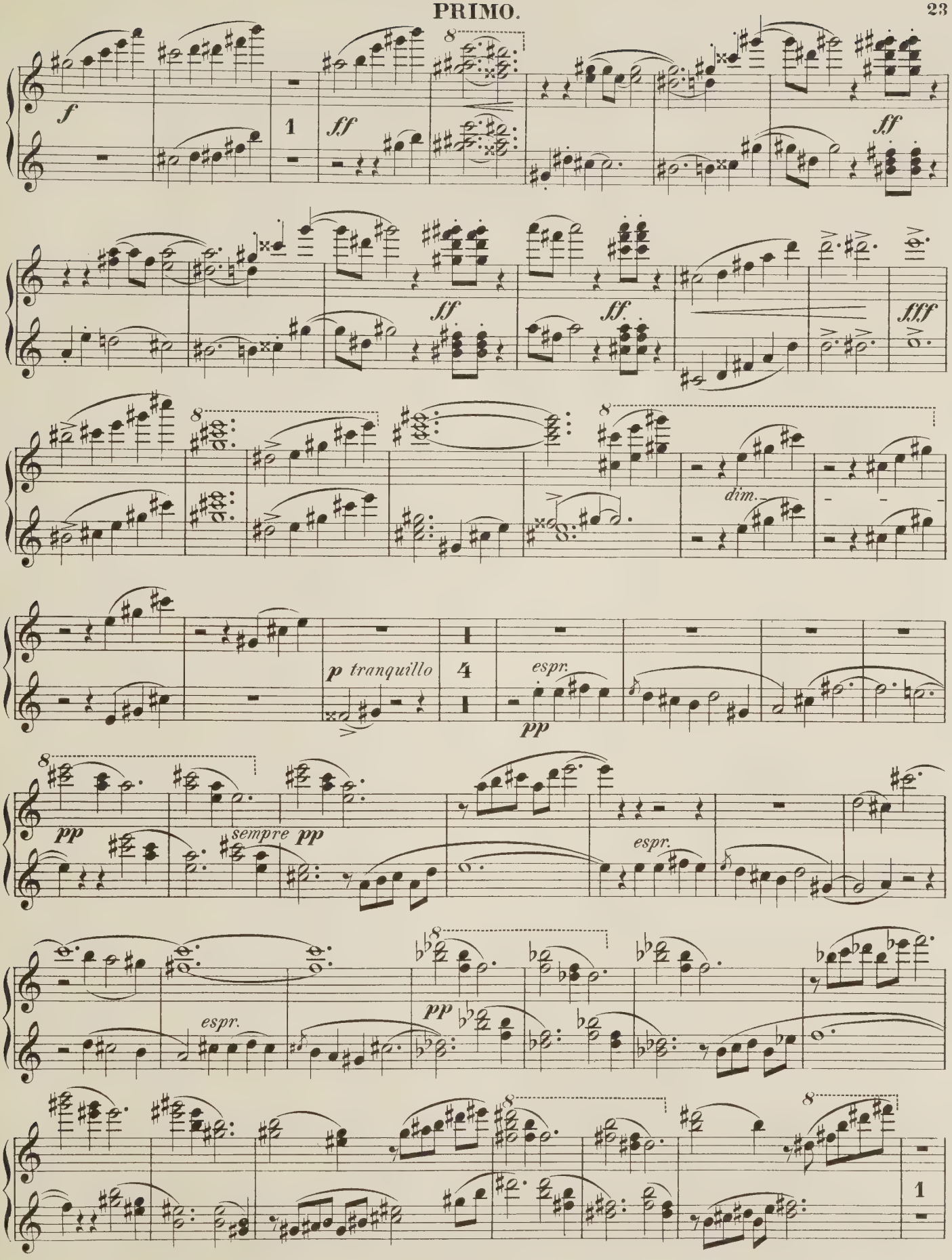

p
f
cresc.
ff
ff
p
p
cresc.
f
ff
marcato
dim.
Ped.
*
p
dim.
pp
pp
2

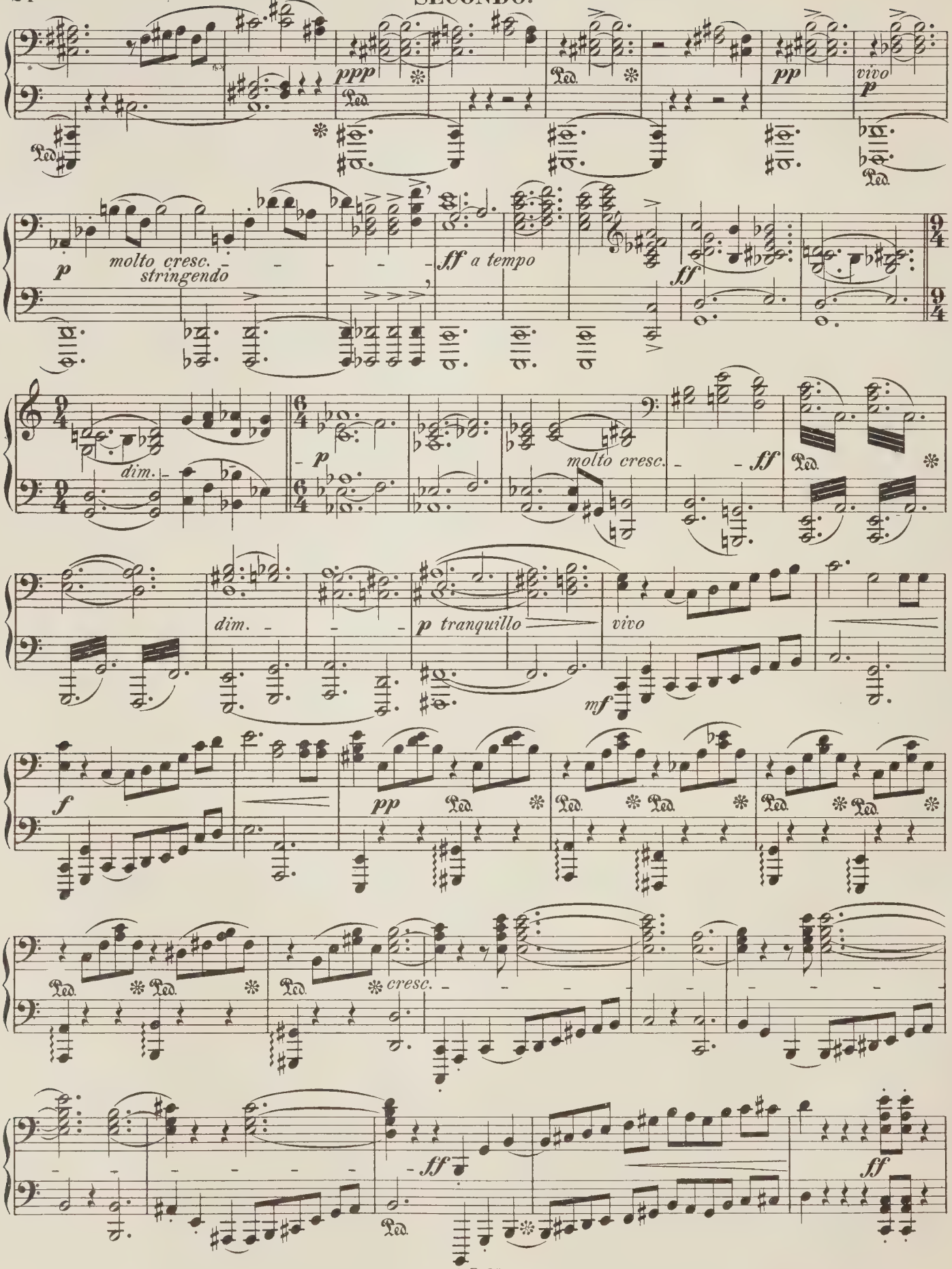

mf
cresc.
f
cresc.
ff
ff
p
p
cresc.
f
ff
dim.
p
1
pp

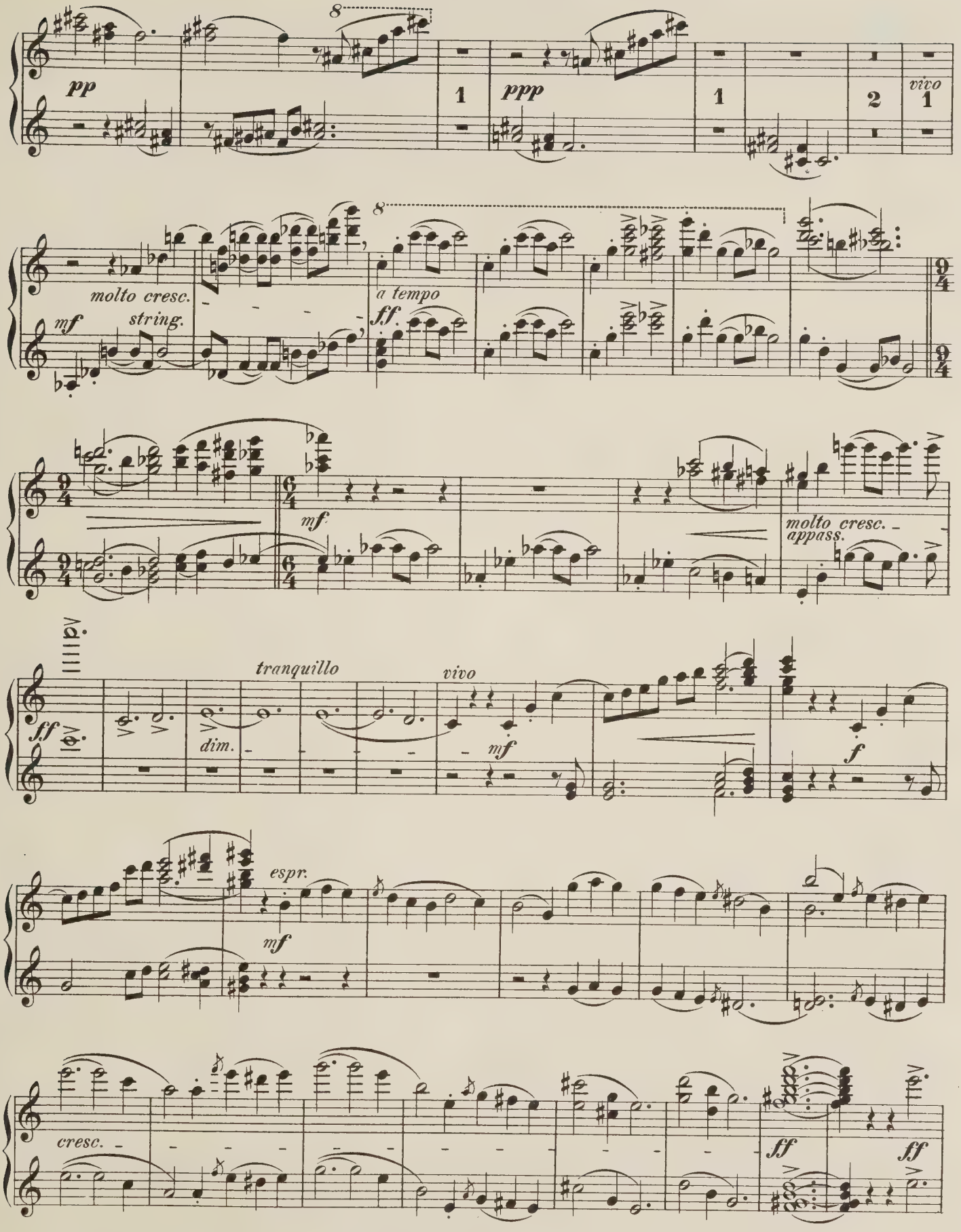

pp
cresc.
Ped.
1
ff
1
ff
p
p
cresc.
1
ff
Ped.
Ped.
ff
ff


pp
p
cresc.
ff
marcato
ff
ff
p
cresc.
f
ff
marc.

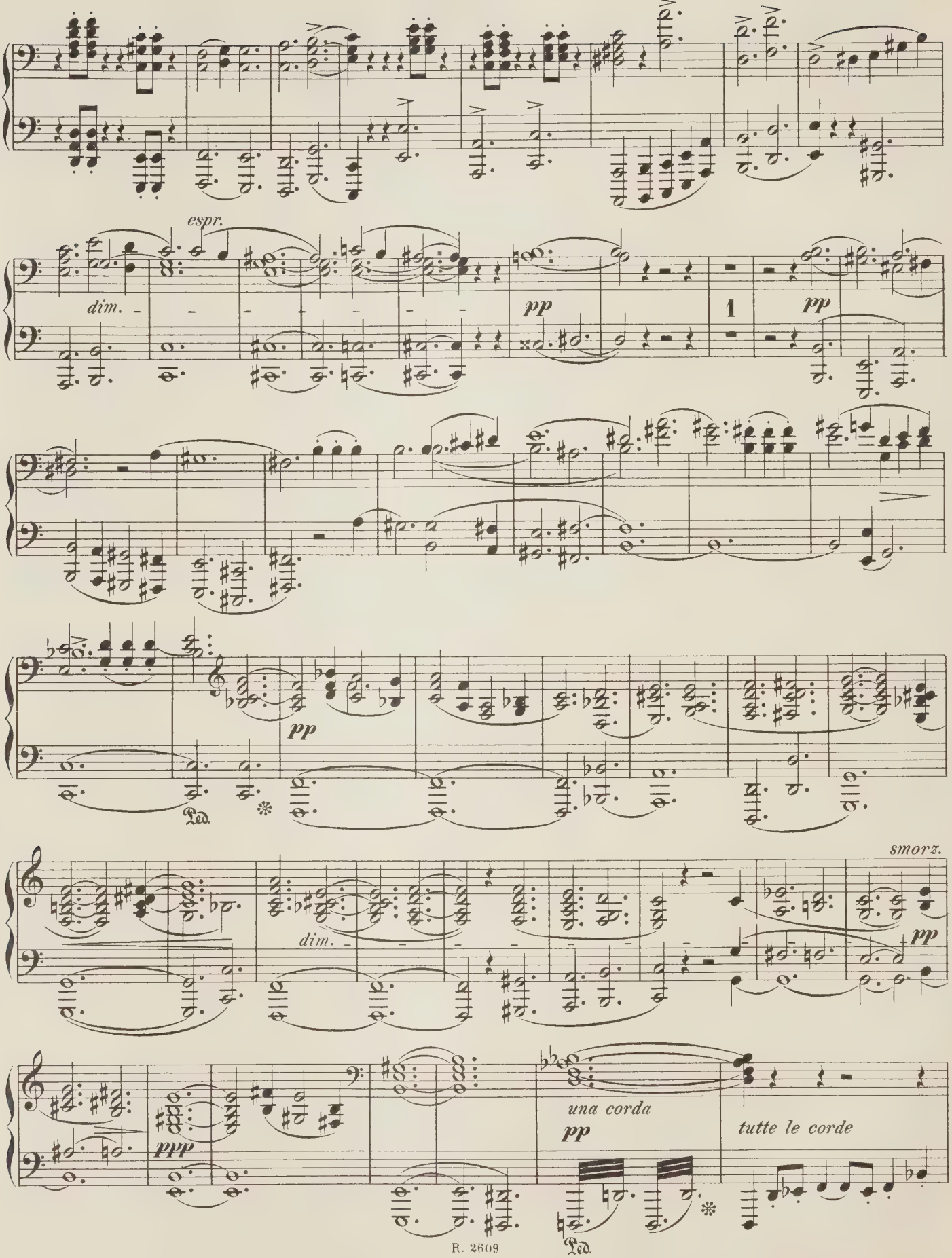

ff
ff
ff
ff
f
f
cresc.
Ped.
fff
Ped.
Ped.
dimin.
p
Ped.
tranquillo
pp una corda
Ped.
tutte le corde
p
pp
una corda
Ped.
pp
pp
Ped.
espr.
pp
Ped.
pp
pp
pp
Ped.
Ped.

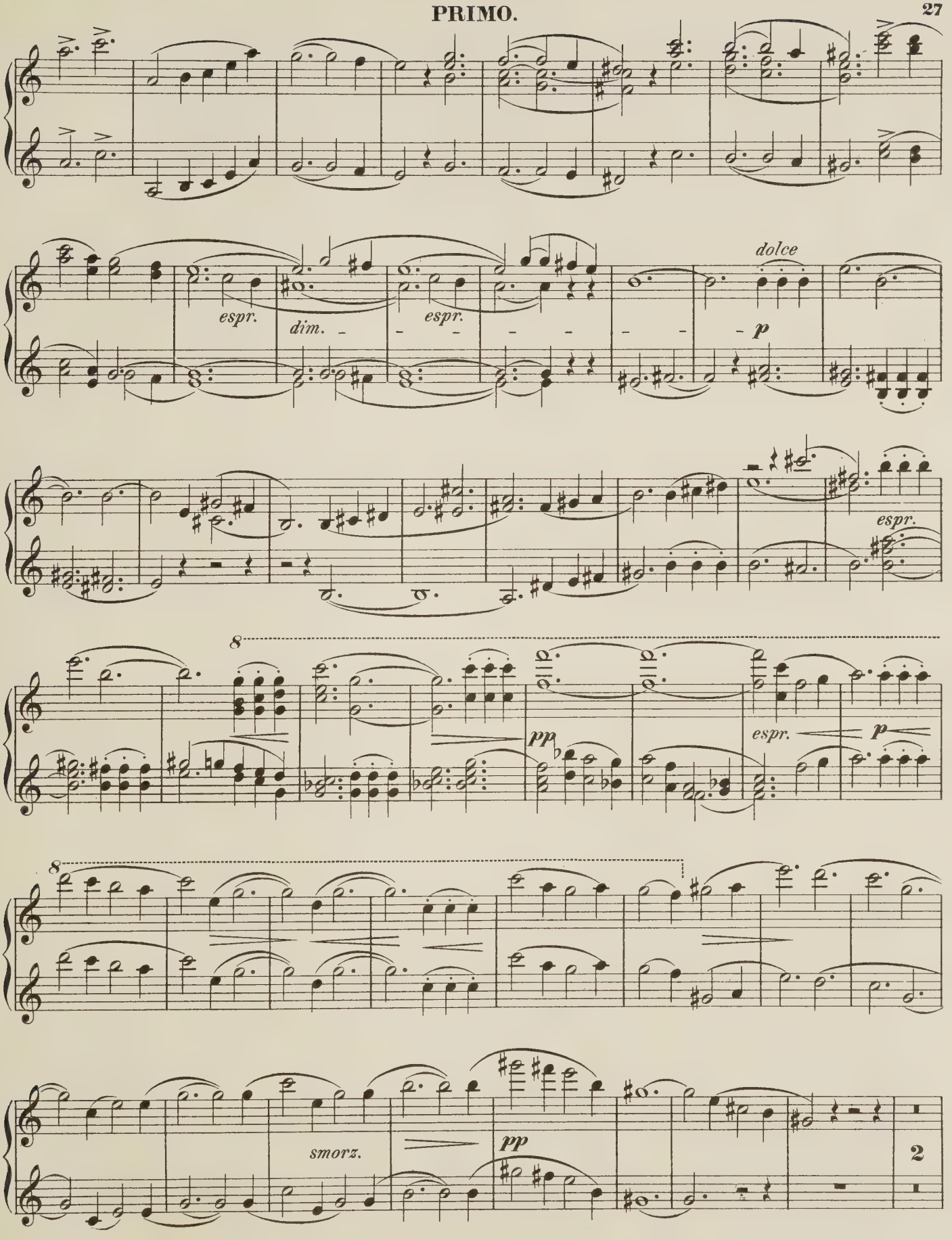

f
ff
ff
ff
ff.
ff.
fff
dim.
p tranquillo
espr.
pp
pp
sempre pp
espr.
espr.
pp

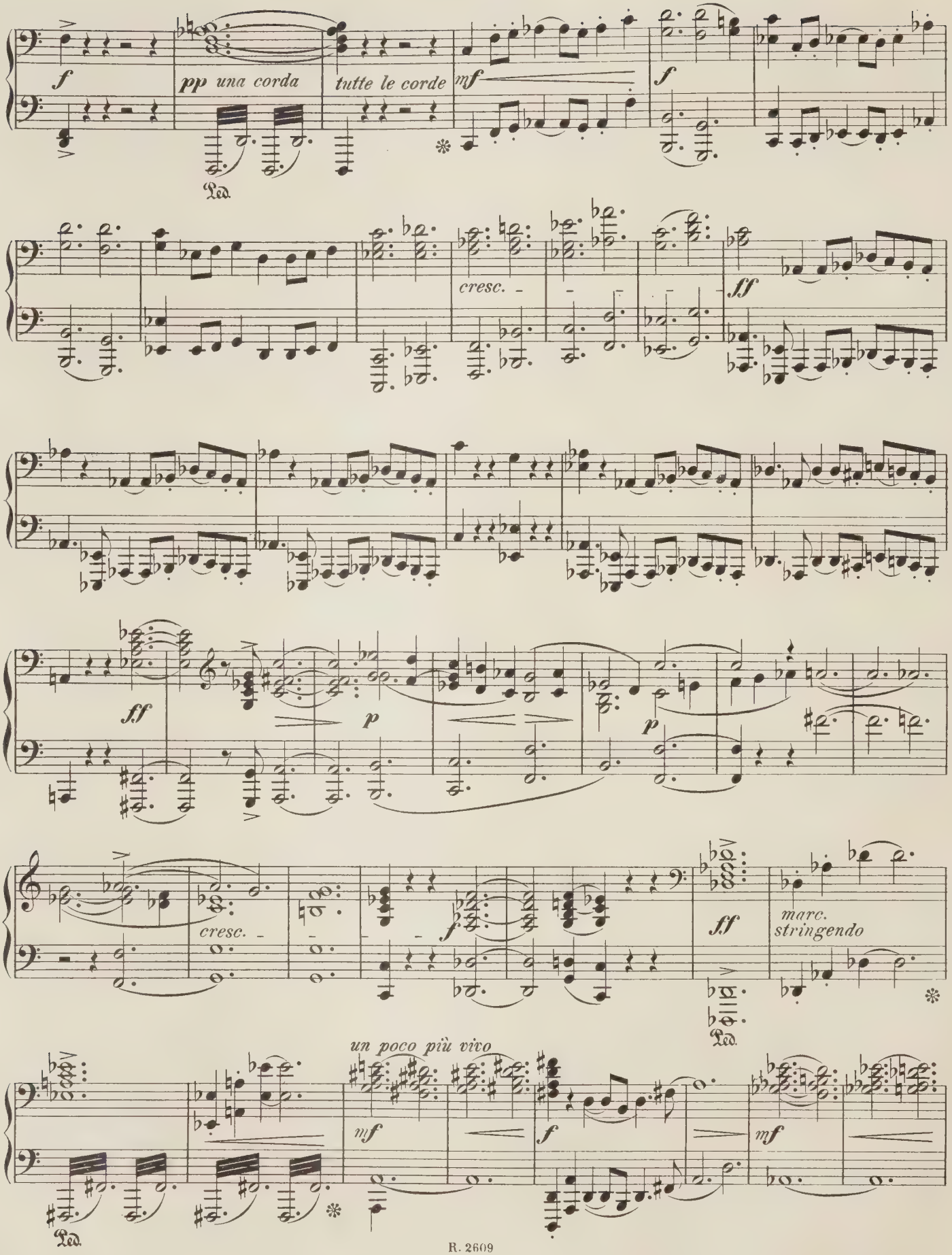

ppp
pp
vivo
p
molto cresc.
stringendo
ff a tempo
ff
dim.
molto cresc.
p tranquillo
mf
cresc.

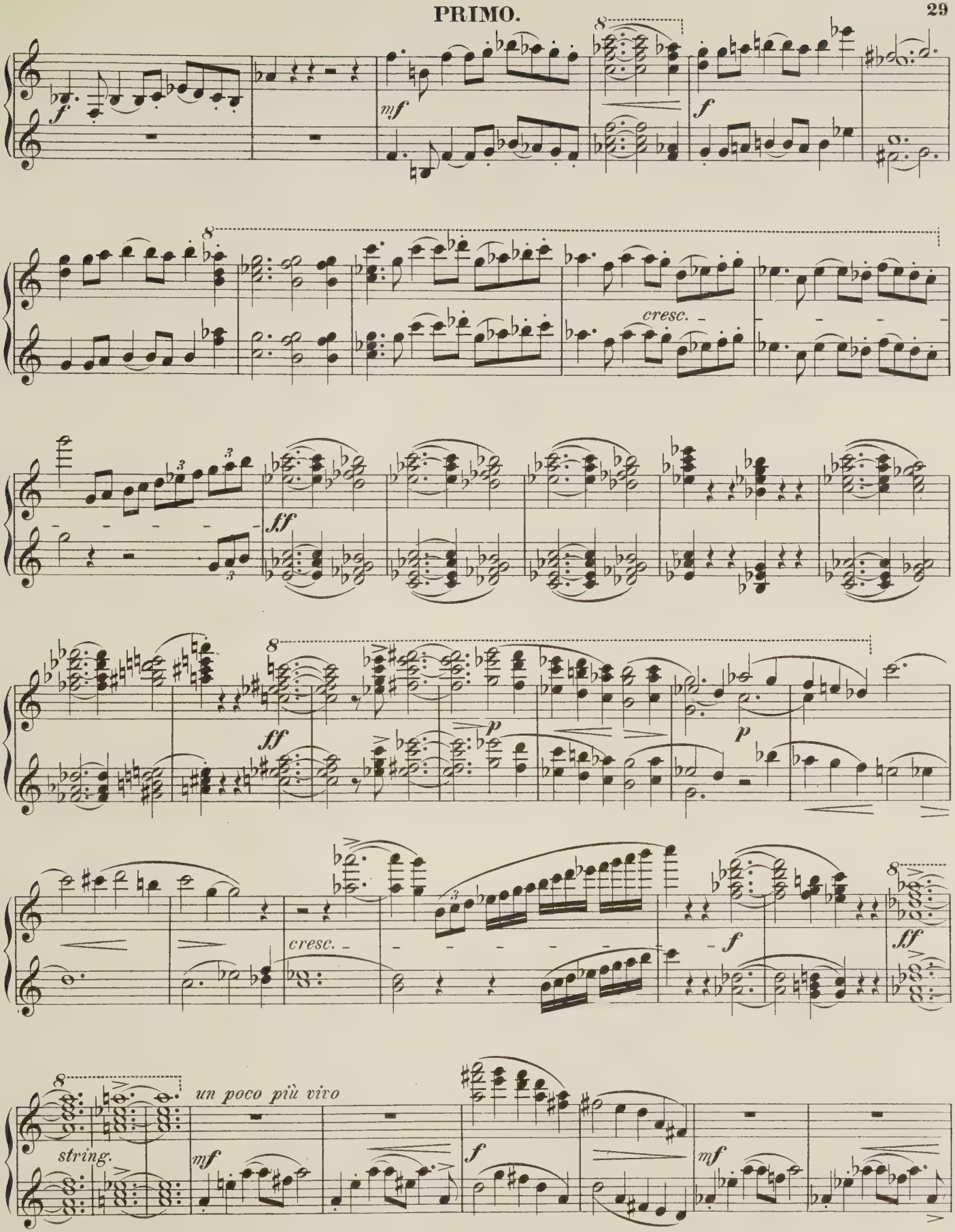

pp
ppp
vivo
molto cresc.
string.
mf
a tempo
ff
mf
molto cresc.
appass.
tranquillo
vivo
ff
dim.
mf
f
espr.
mf
cresc.
ff
ff

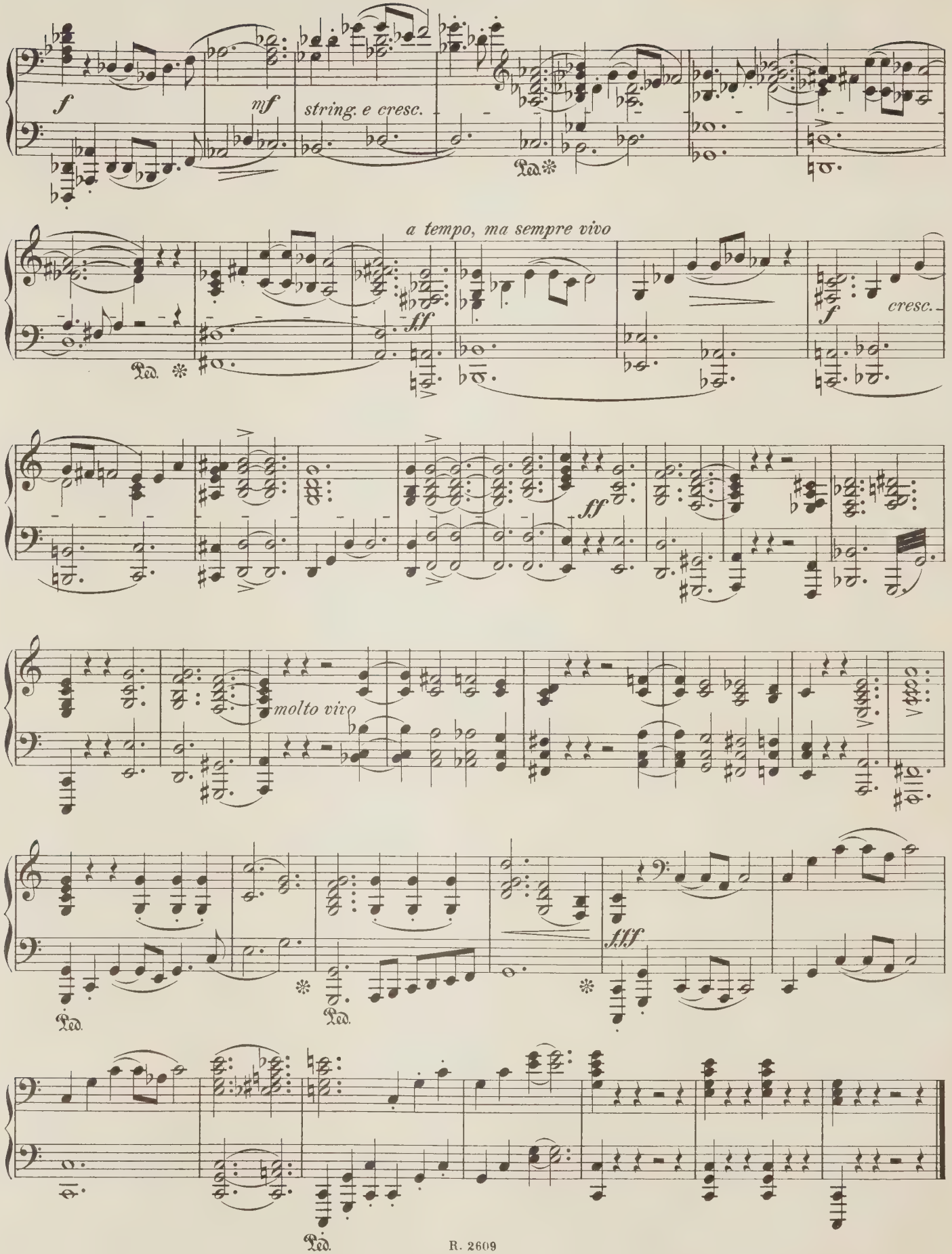
SECONDO.

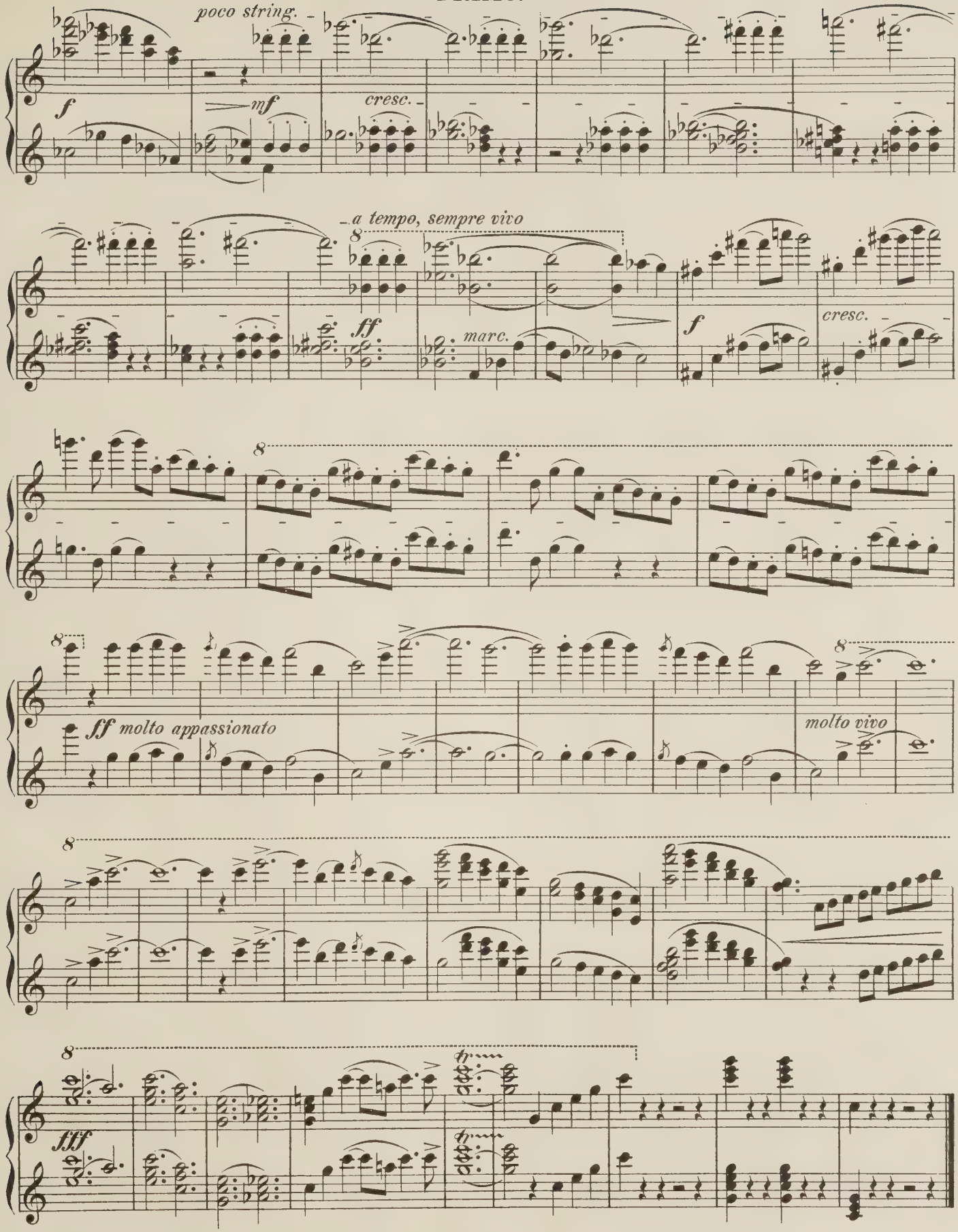

espr.
dim.
pp
1
pp
pp
Ped.
*
smorz.
dim.
pp
ppp
una corda
pp
tutte le corde
Ped.
*


espr.
dim.
espr.
dolce
p
espr.
8
pp
espr.
p
8
smorz.
pp
2


f
pp una corda
tutte le corde
mf
f
Ped.
cresc.
ff
ff
p
p
cresc.
f
ff
marc.
stringendo
Ped.
un poco più vivo
mf
f
mf
Ped.

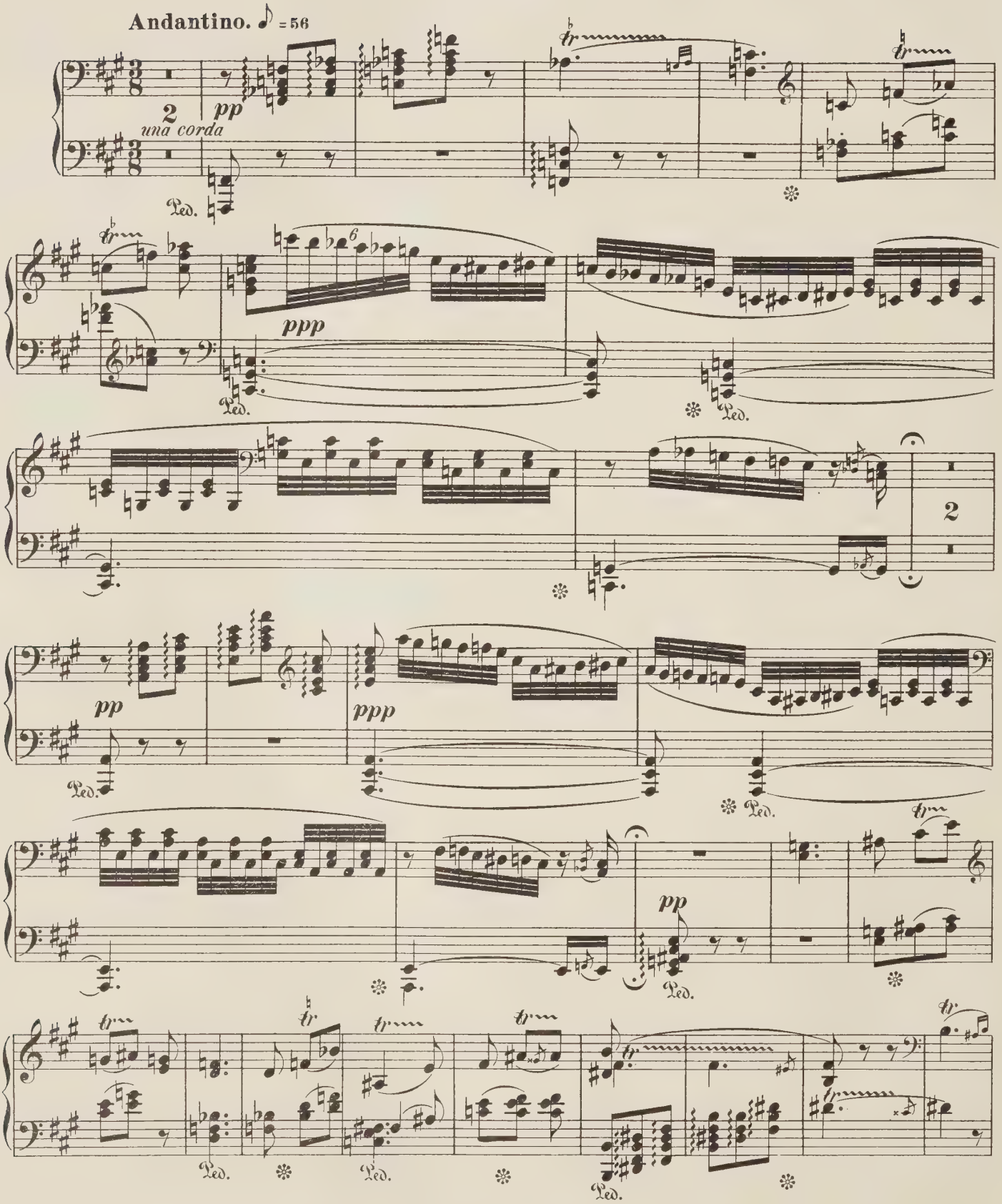

f
mf
f
cresc.
ff
ff
p
p
cresc.
f
ff
un poco più vivo
string.
mf
f
mf


f
mf
string. e cresc.
Ped.
a tempo, ma sempre vivo
ff
cresc.
molto vivo
fff


poco string.
f
mf
cresc.
a tempo, sempre vivo
8
ff
marc.
f
cresc.
8
8
ff molto appassionato
molto vivo
8
8
fff
tr
tr

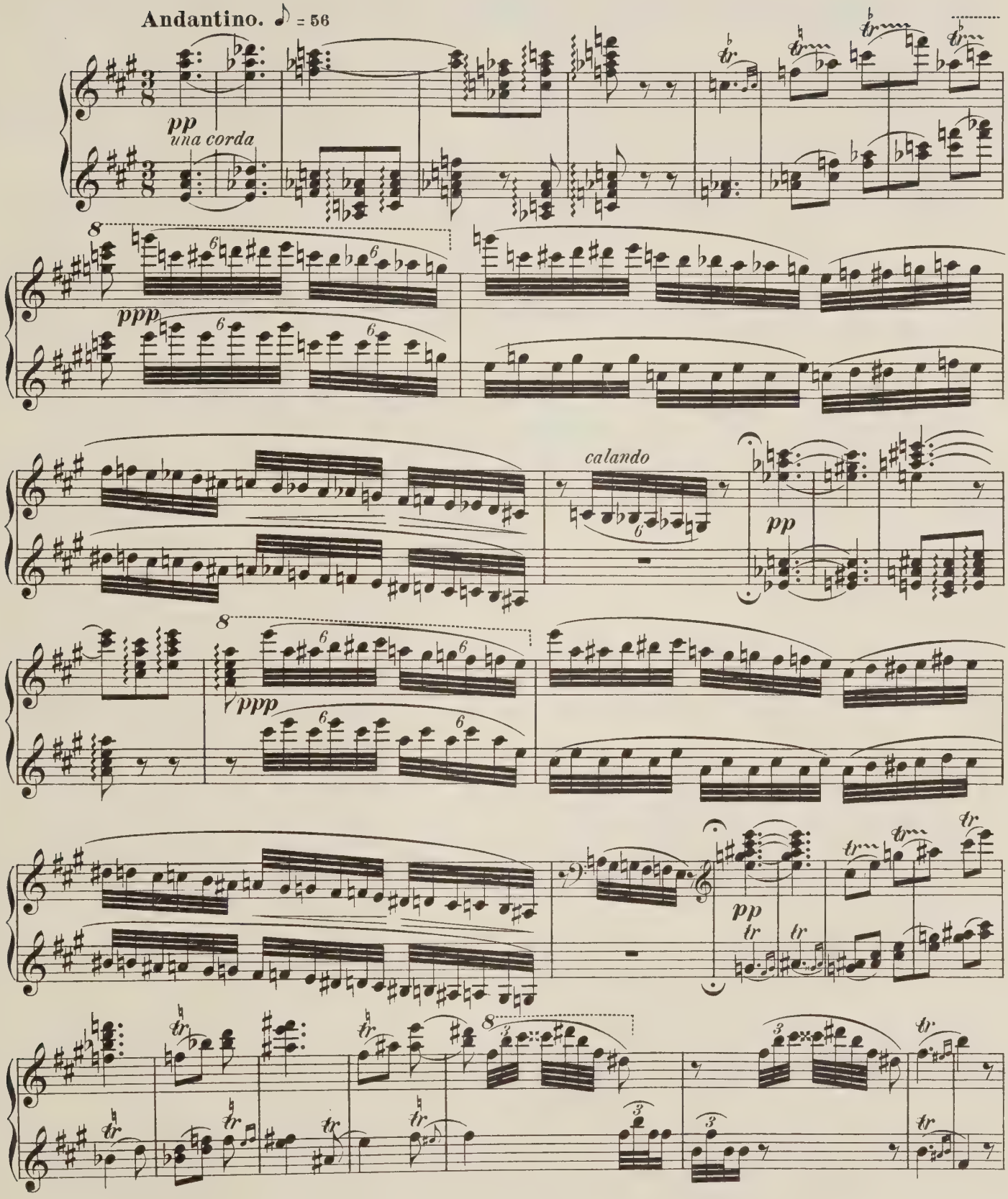
III. Am Strande von Sorrent.

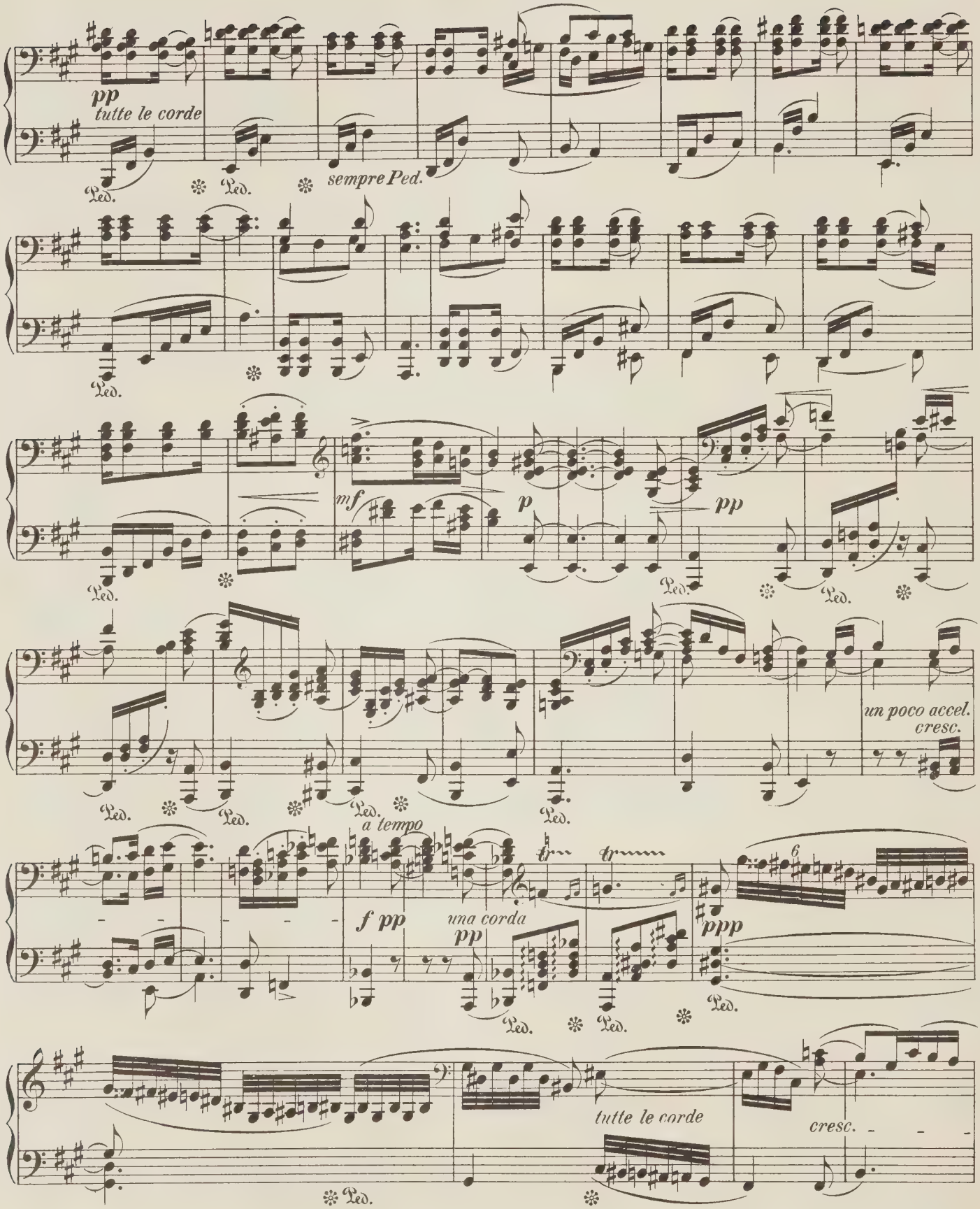
SECONDO.

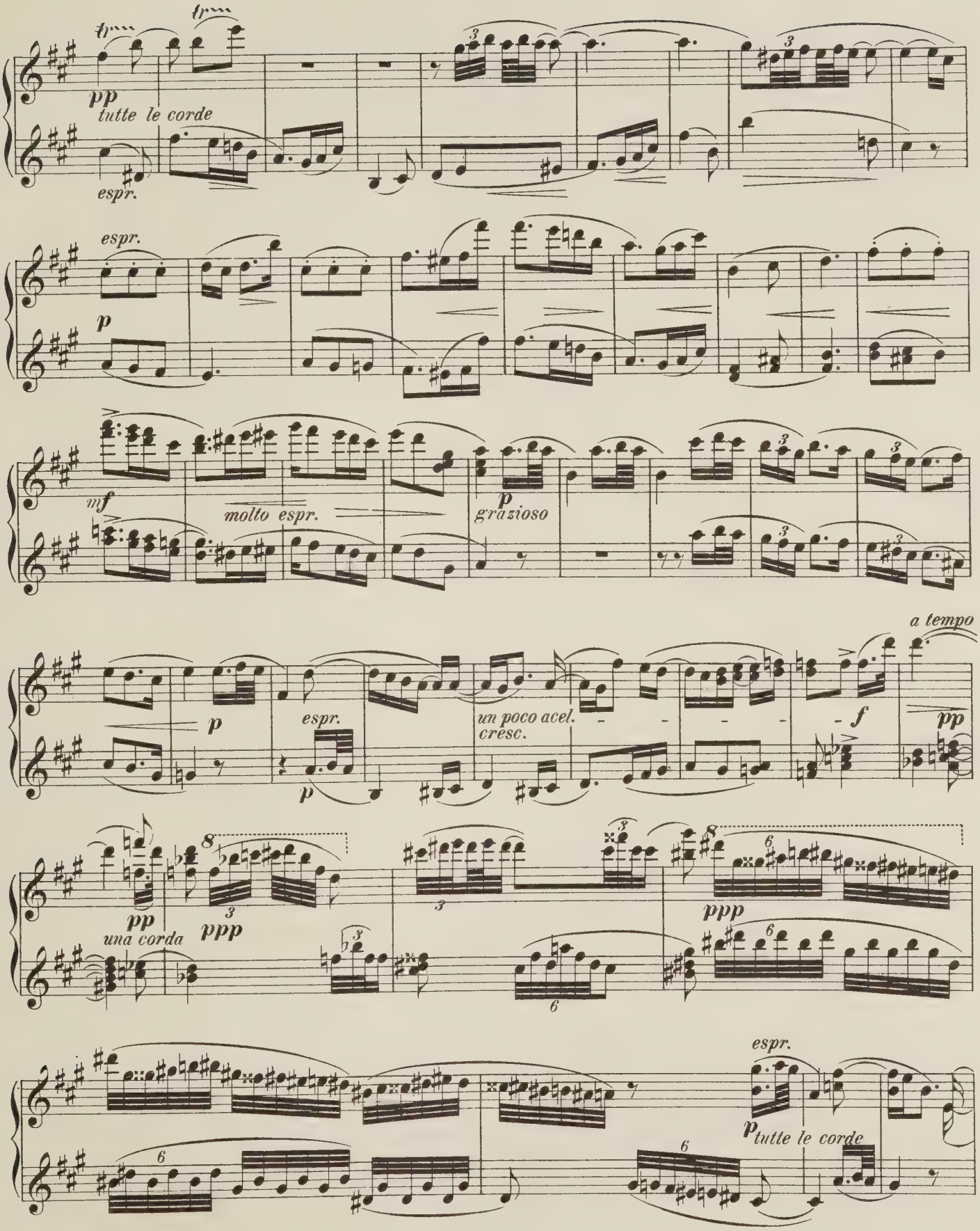


III. Am Strande von Sorrent.

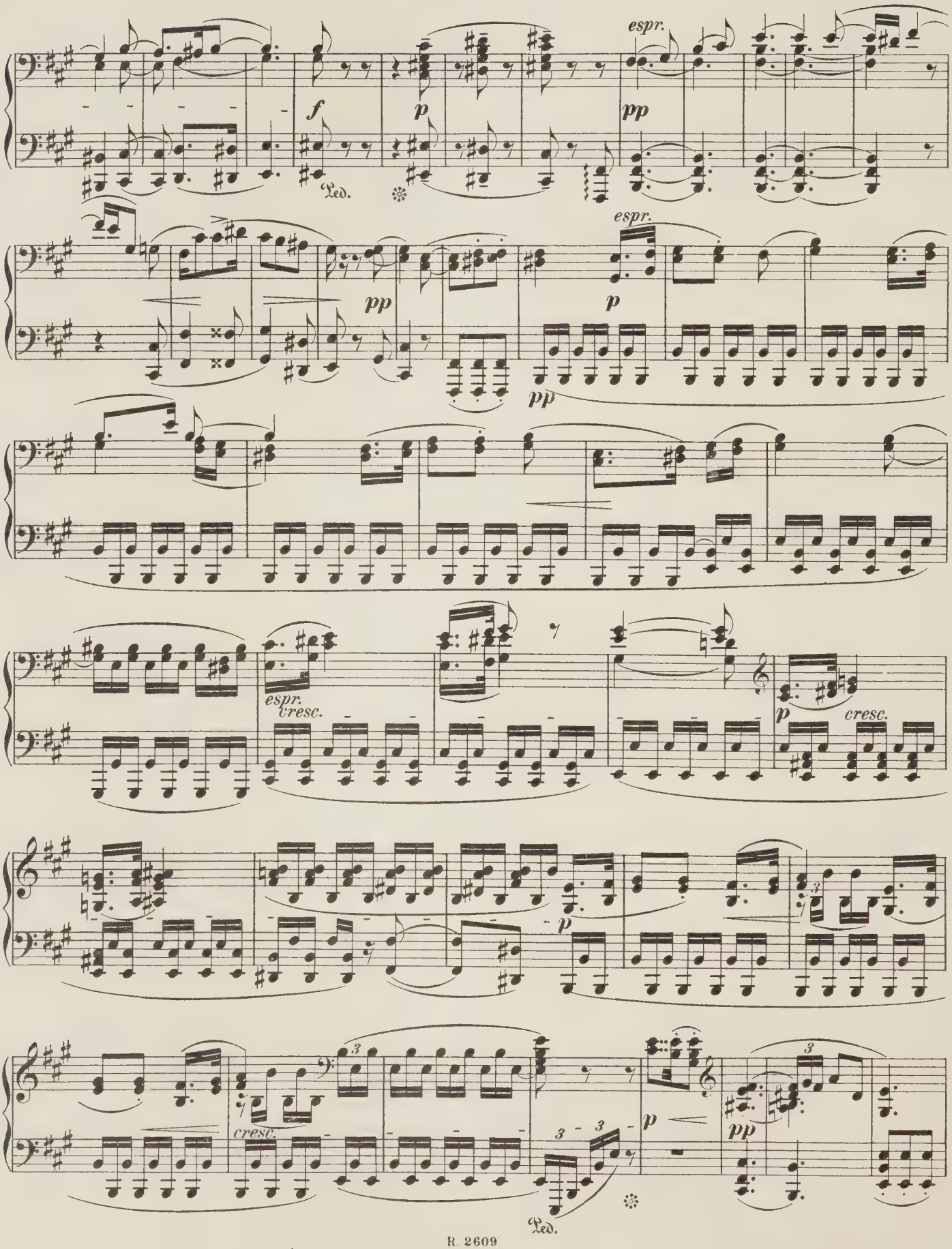
PRIMO.

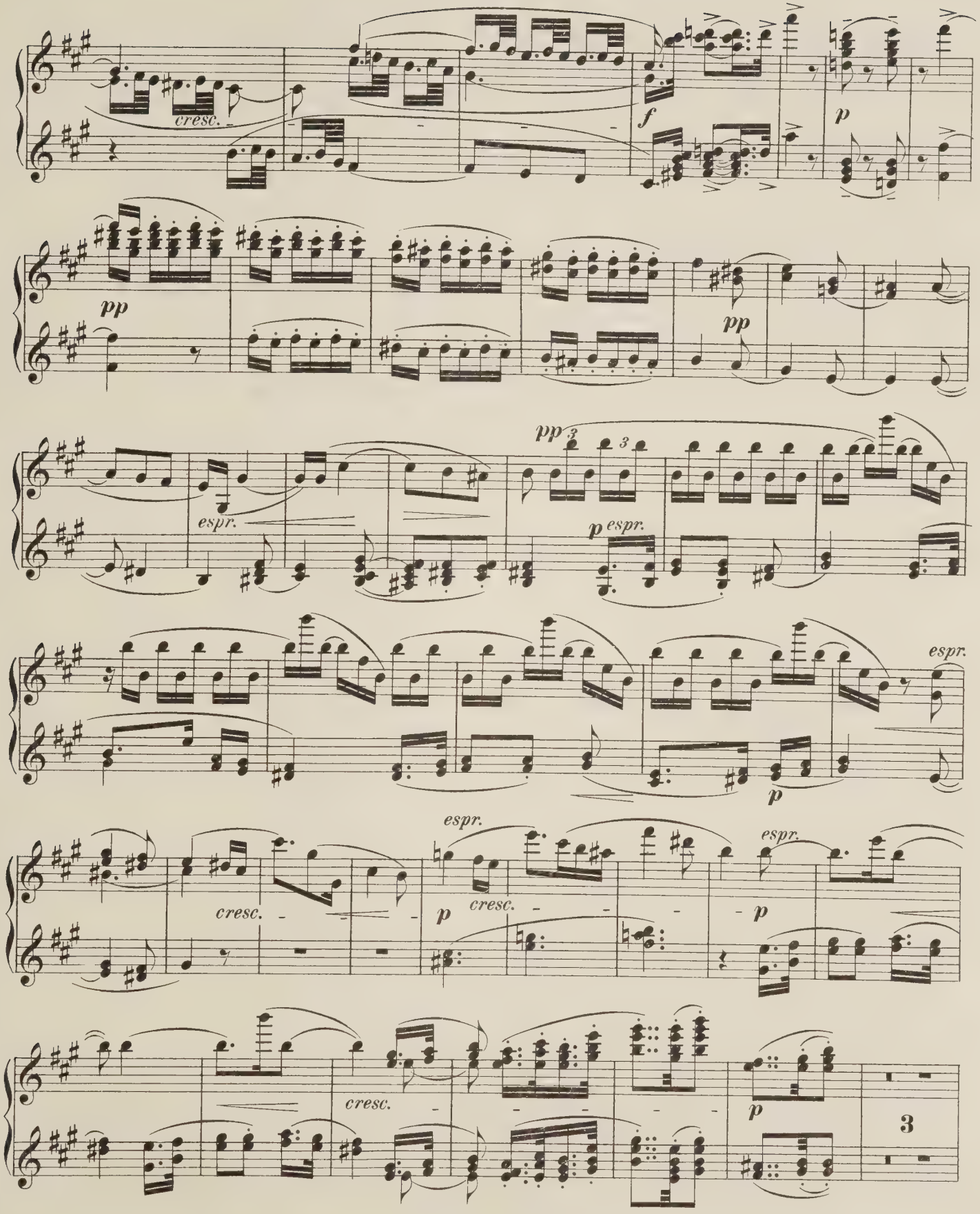



pp
tutte le corde
Ped.
sempre Ped.
mf
p
pp
un poco accel.
cresc.
a tempo
f pp
una corda
pp
ppp
6
tutte le corde
cresc.


tr
tr
pp
tutte le corde
espr.
espr.
p
mf
molto espr.
p
grazioso
a tempo
p
espr.
p
un poco acel.
cresc.
f
pp
pp
una corda
ppp
ppp
espr.
p
tutte le corde

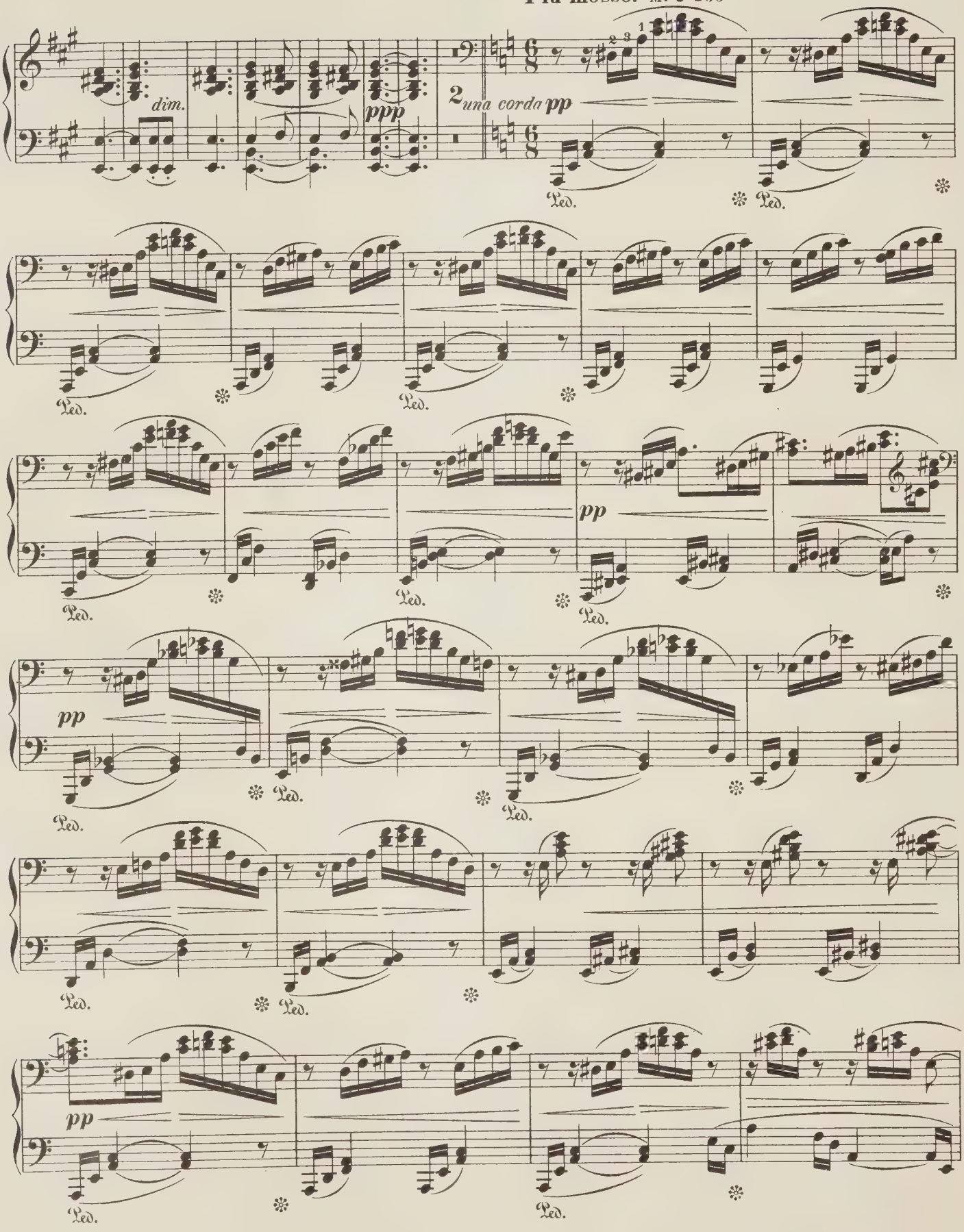
SECONDO.

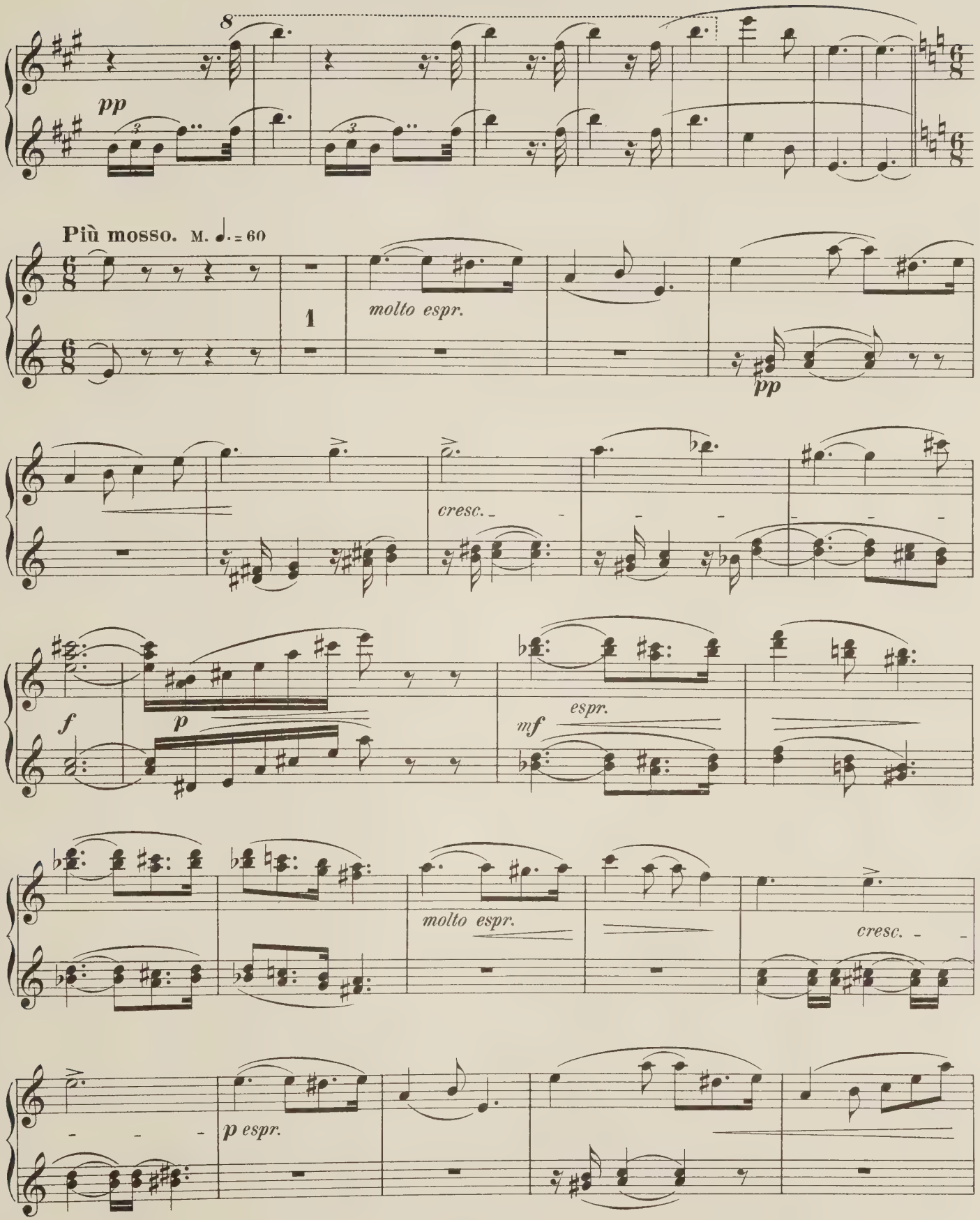

espr.
f
p
pp
Ped.
espr.
pp
p
pp
espr.
cresc.
p
cresc.
p
cresc.
3
3
3
p
pp
Ped.


cresc.
f
p
pp
pp
pp
3
3
espr.
p espr.
espr.
p
espr.
cresc.
p
cresc.
espr.
p
cresc.
p
3

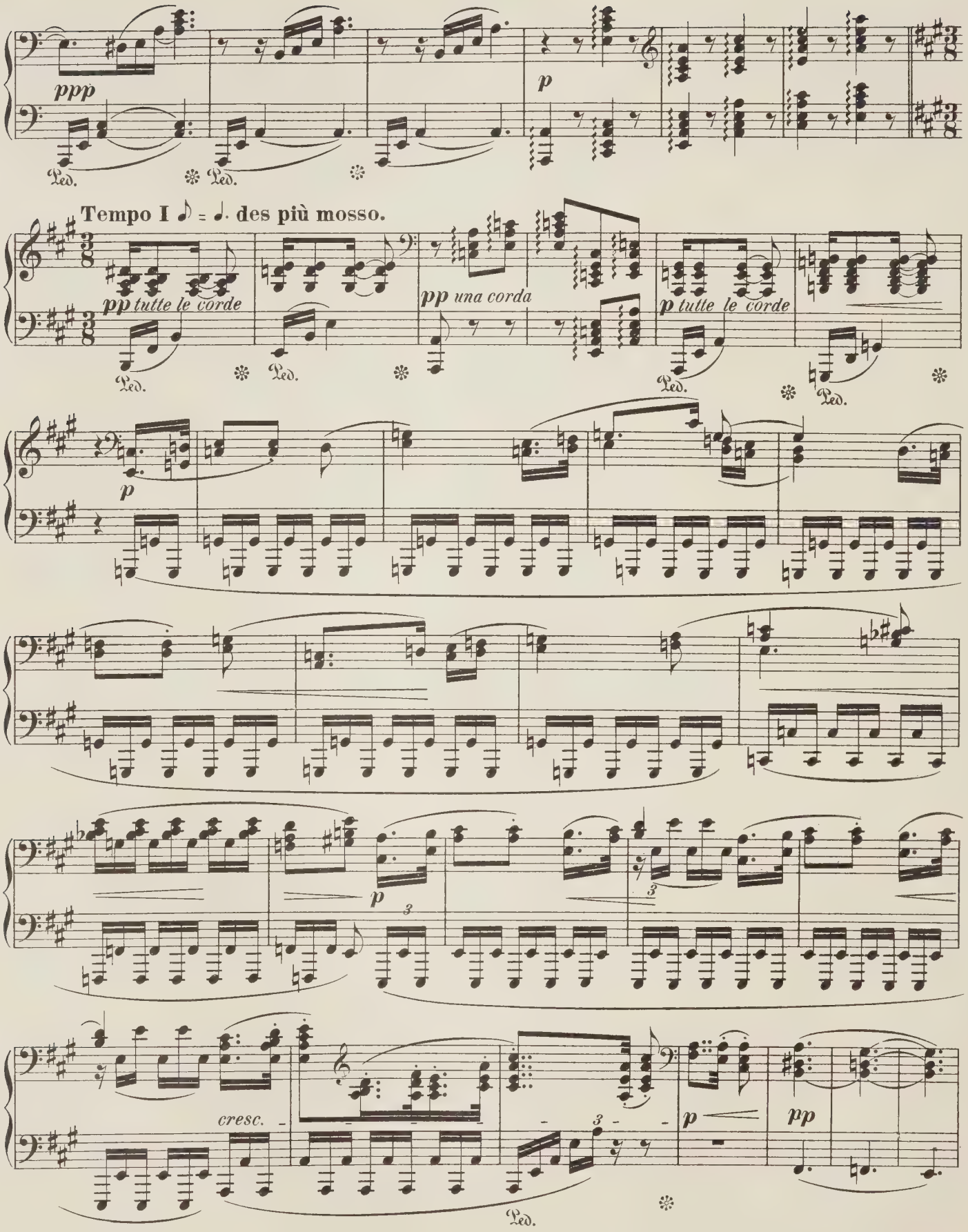
SECONDO.

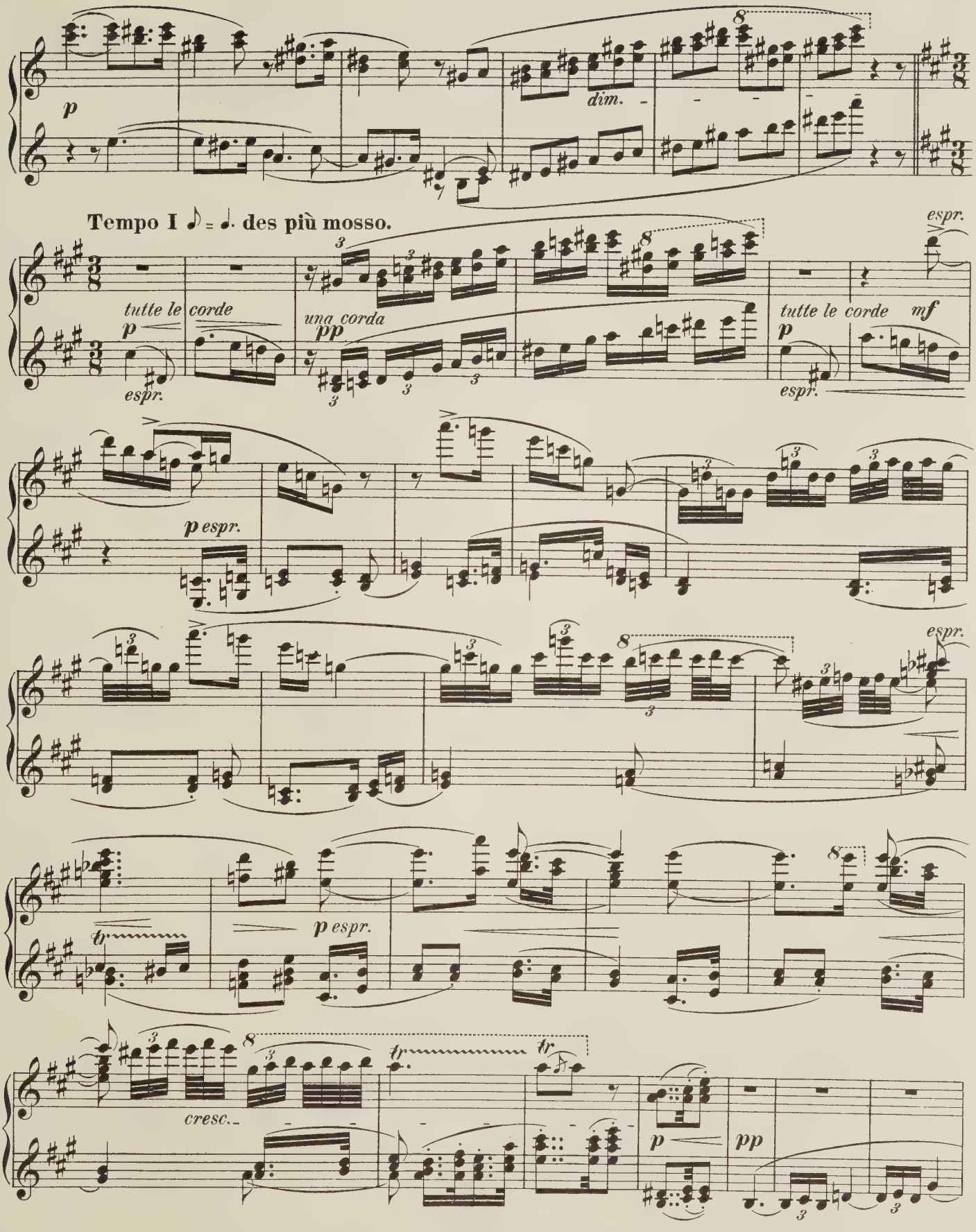
Più mosso. M. ♩.=60



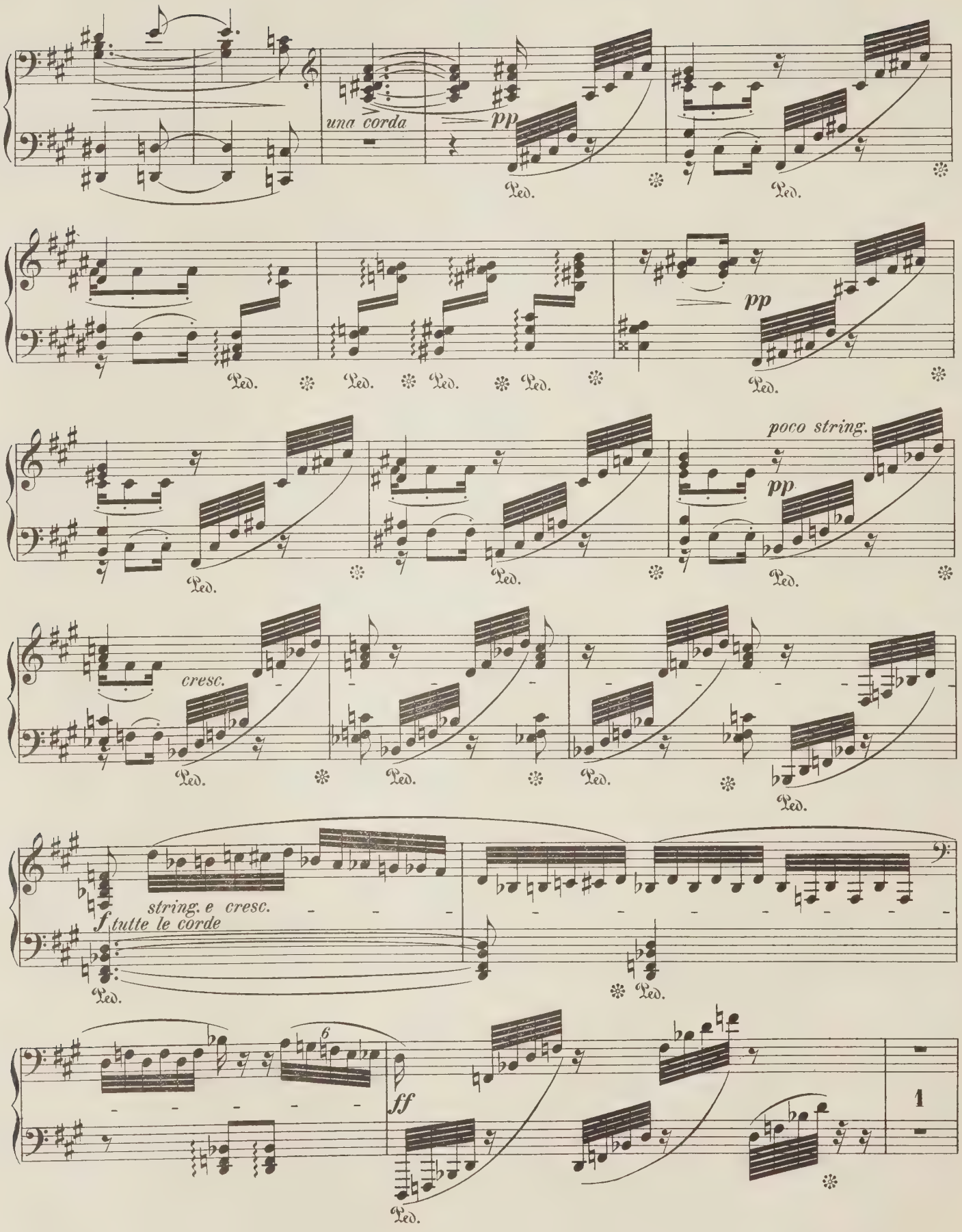

8
pp
Più mosso. M. ♩. = 60
molto espr.
pp
cresc.
f
p
mf
espr.
molto espr.
cresc.
p espr.

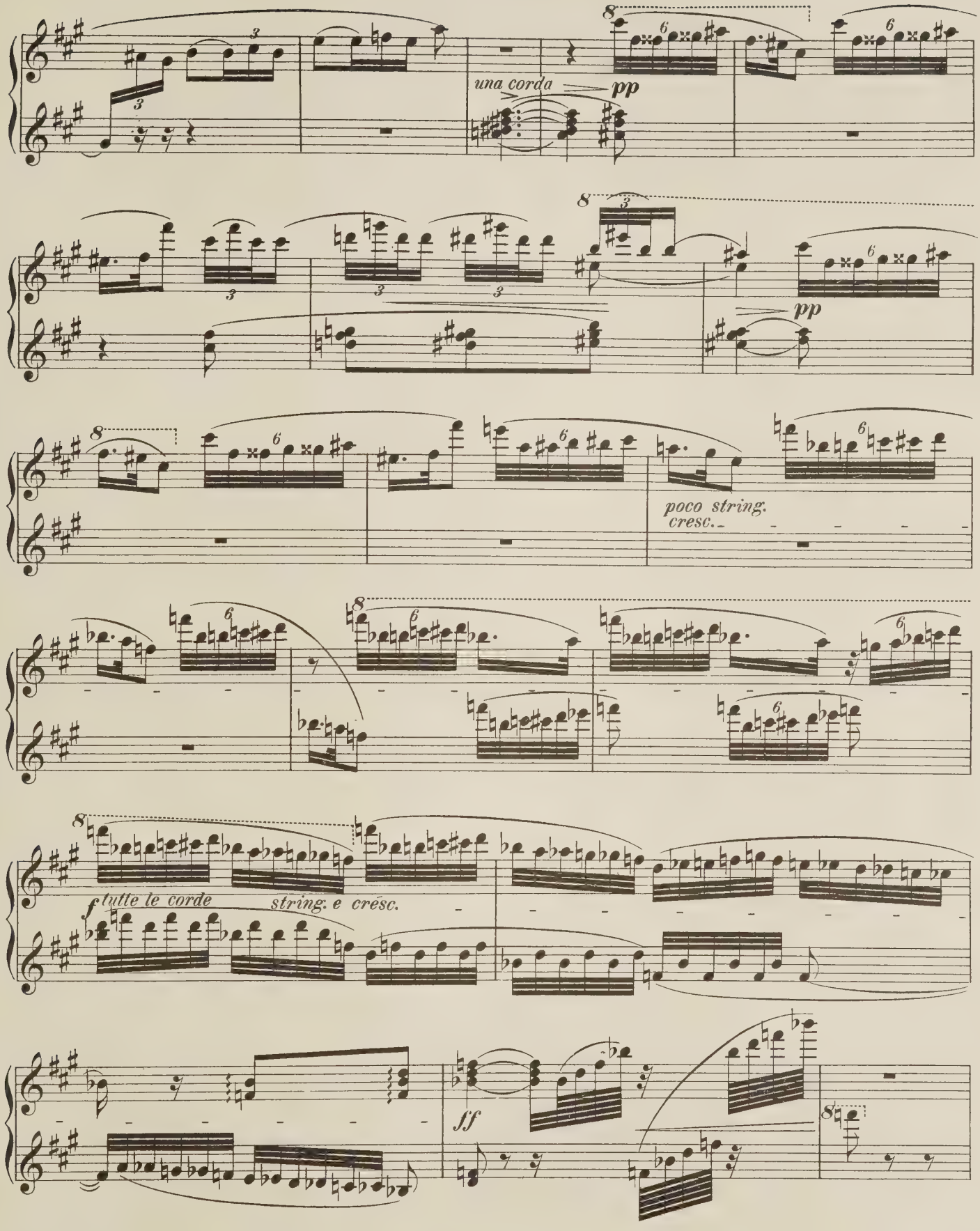
SECONDO.


ppp
Ped.
p
Tempo I ♪ = ♩. des più mosso.
pp tutte le corde
pp una corda
p tutte le corde
cresc.
pp

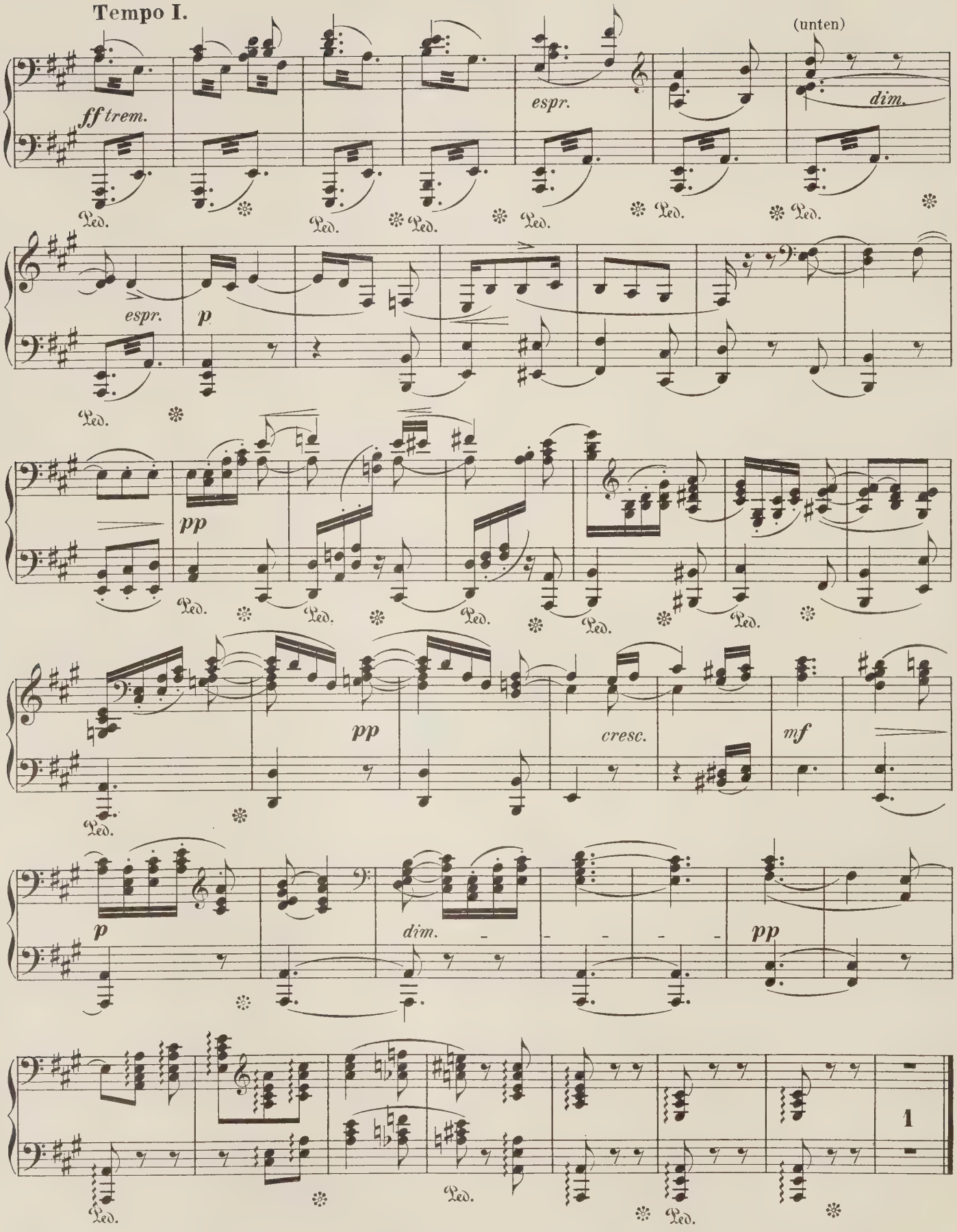

p
dim.
Tempo I ♪ = ♩. des più mosso.
tutte le corde
p
espr.
una corda
pp
tutte le corde
mf
p
espr.
espr.
p espr.
espr.
tr
p espr.
cresc.
tr
tr
p
pp

SECONDO.

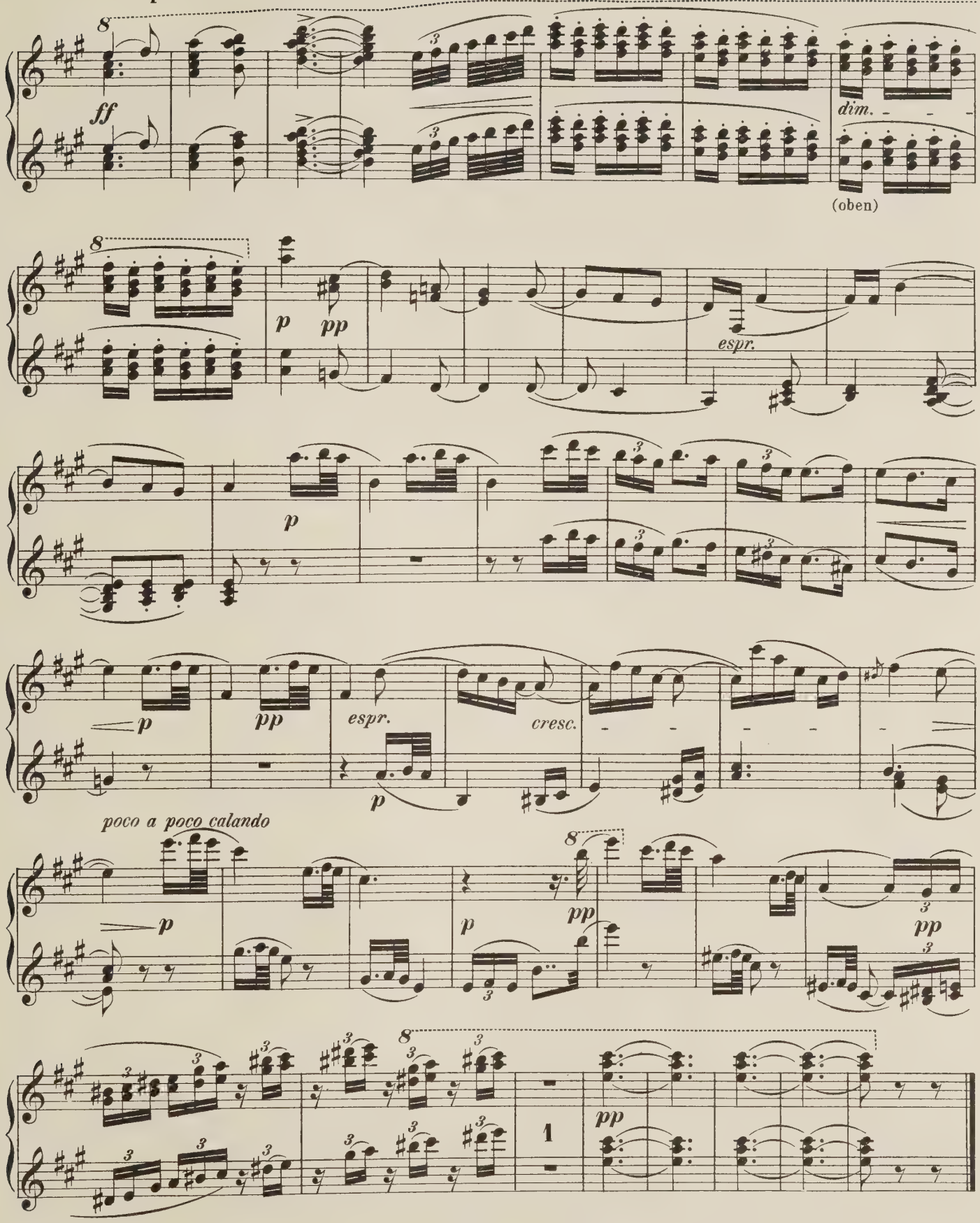

una corda
pp
Ped.
pp
poco string.
cresc.
string. e cresc.
f tutte le corde
6
ff
1


una corda
pp
pp
poco string.
cresc.
f tutte le corde
string. e crésc.
ff

SECONDO.


Tempo I.
ff trem.
espr.
(unten)
dim.
Ped.
espr.
p
pp
pp
cresc.
mf
p
dim.
pp
1

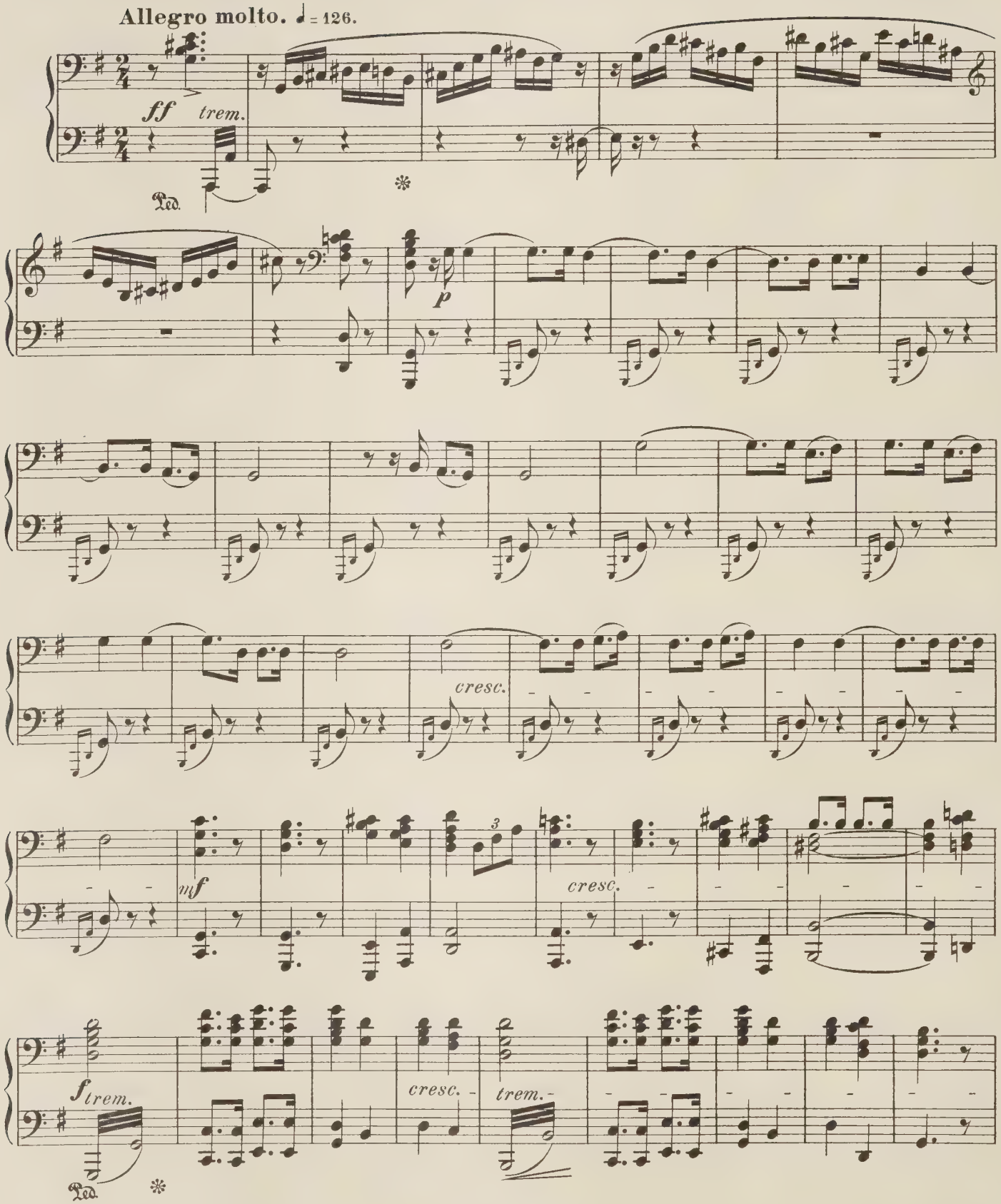
Tempo I.



SECONDO.

Finale.

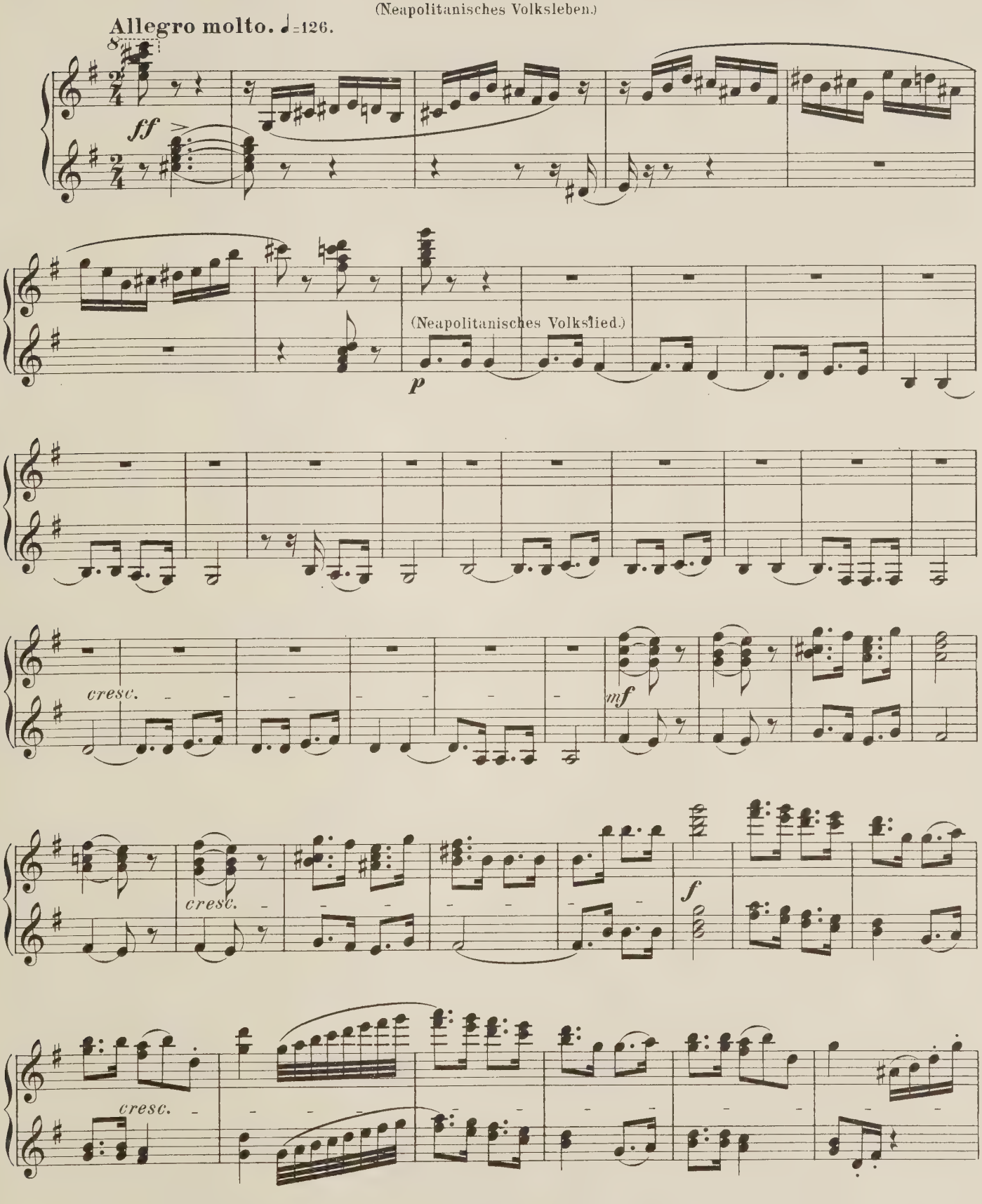
(Neapolitanisches Volksleben.)



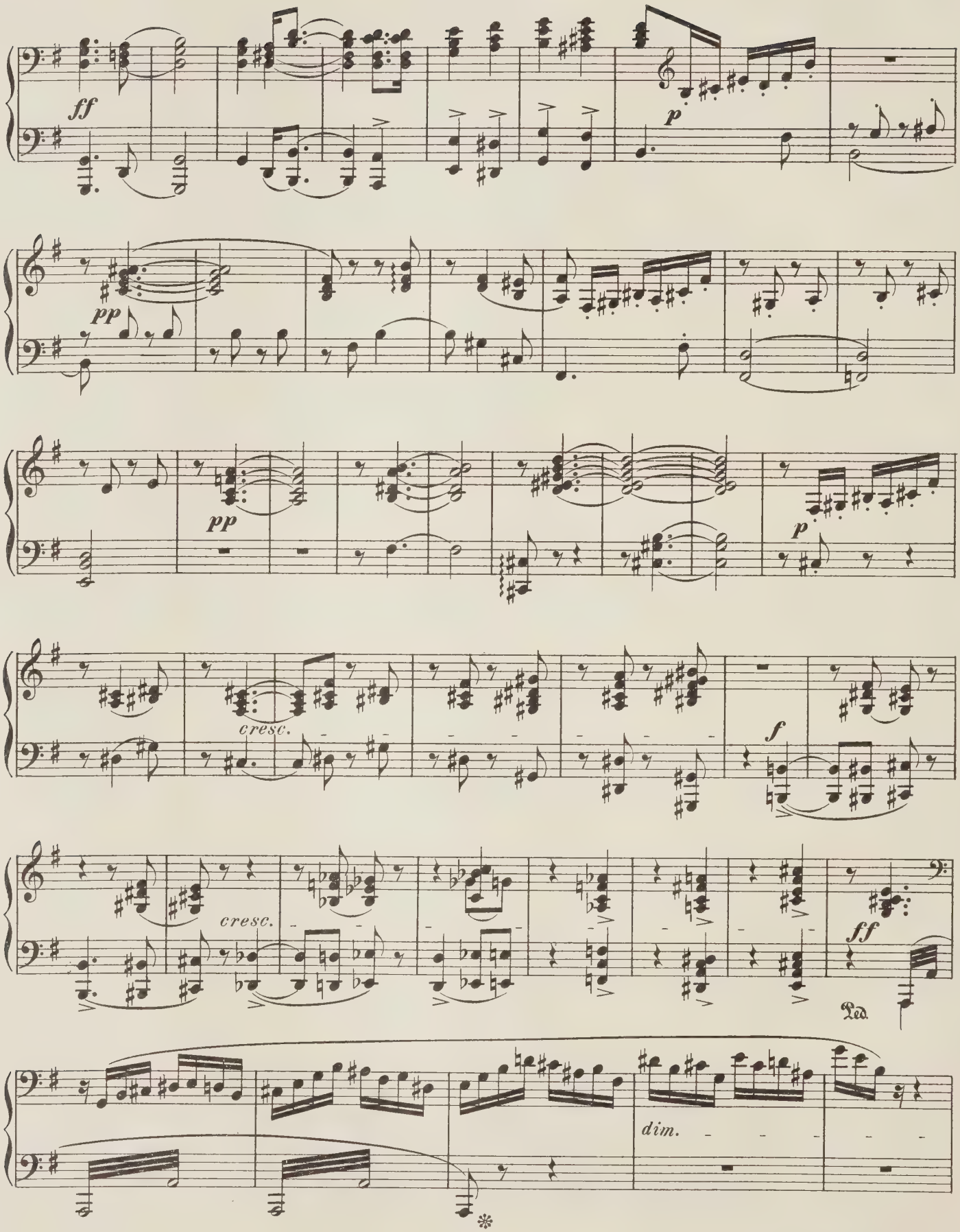
PRIMO.

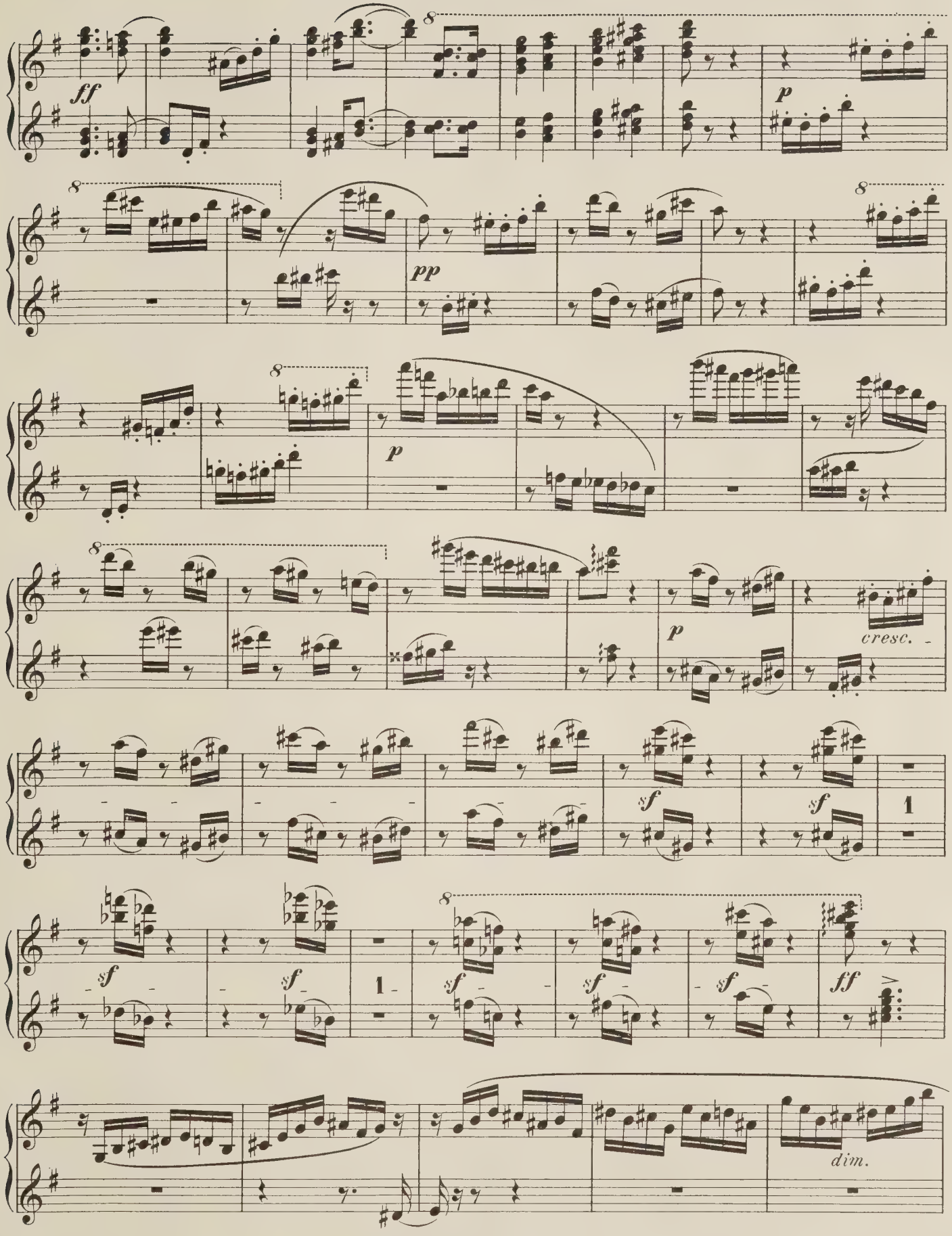
Finale.

(Neapolitanisches Volksleben.)

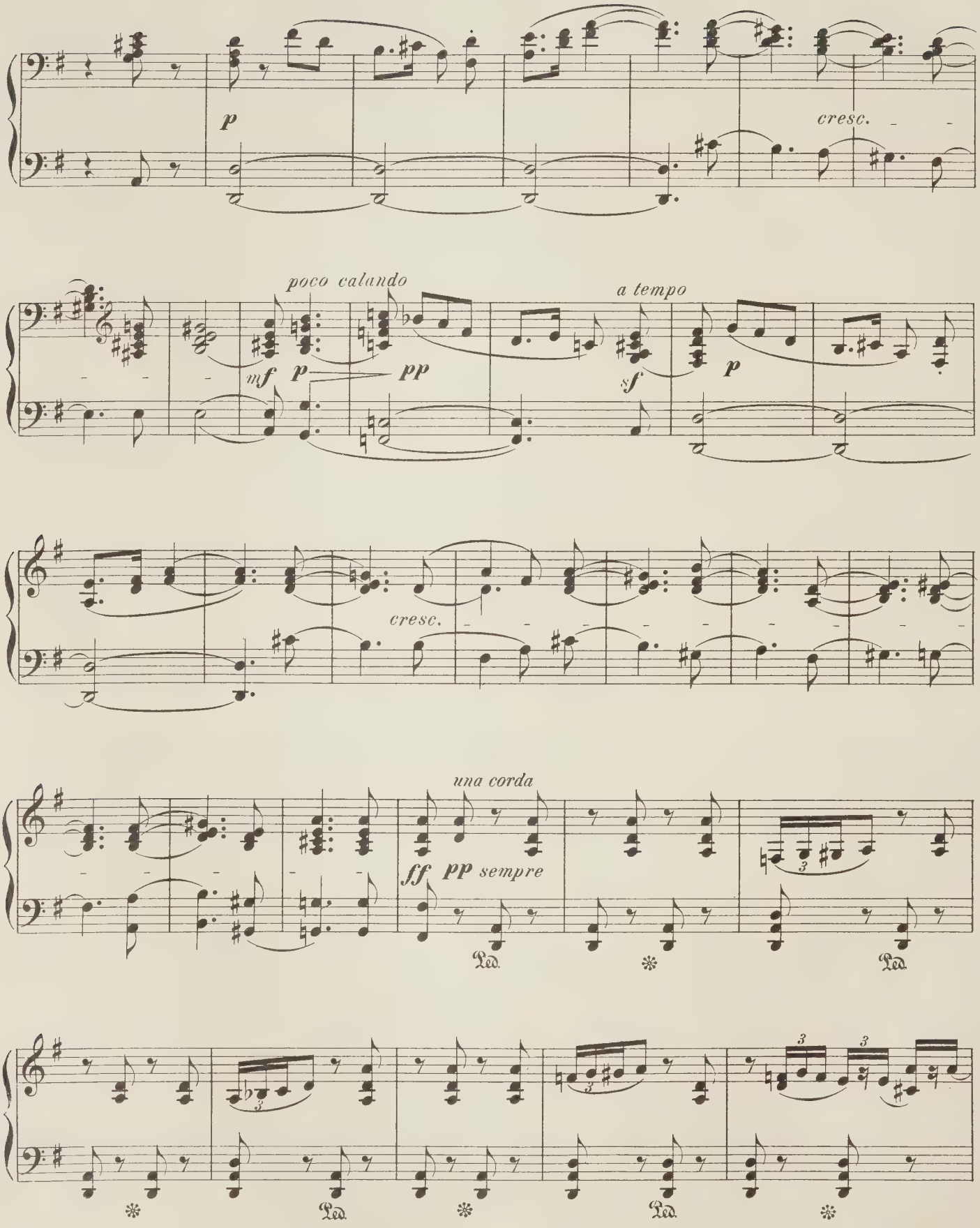


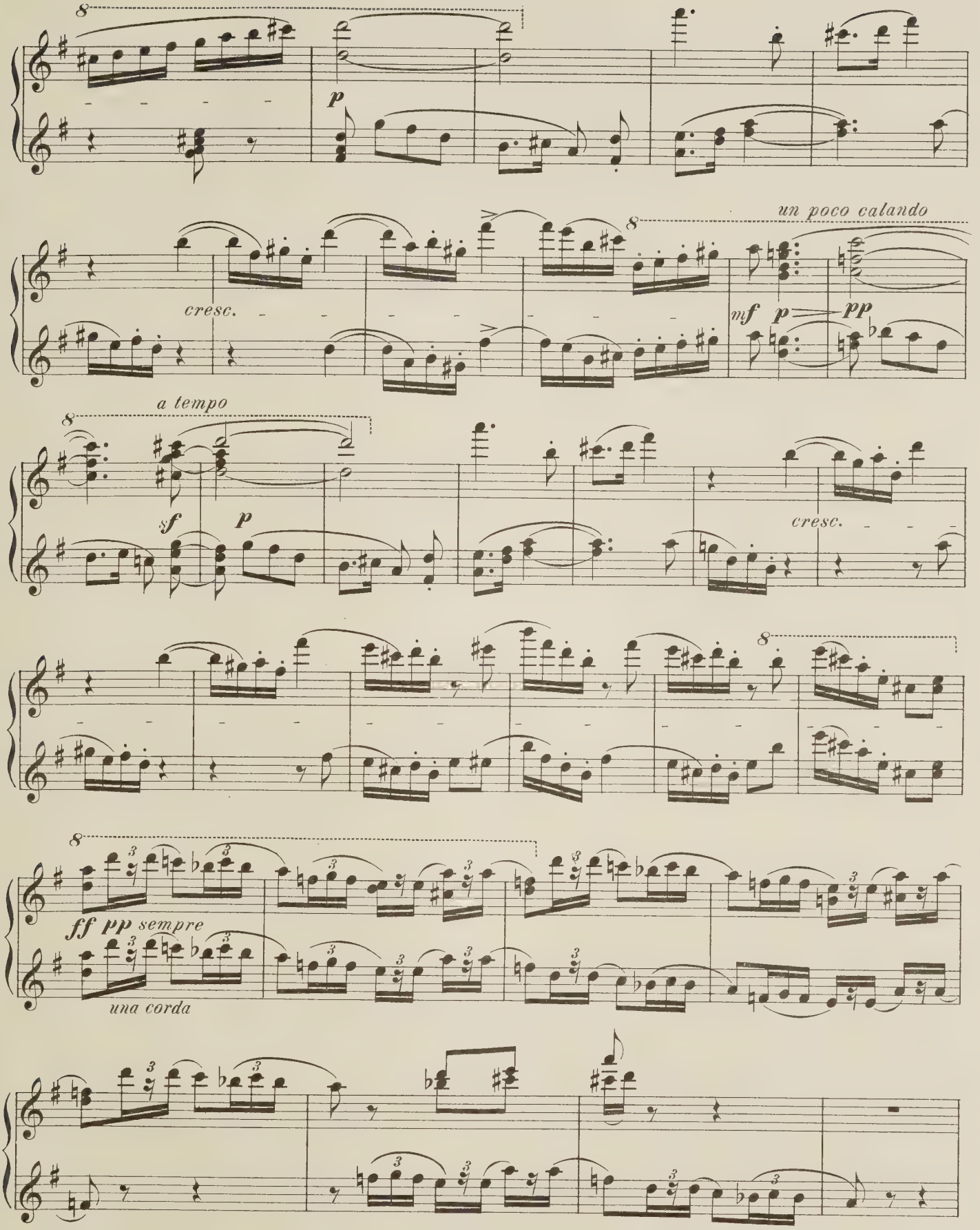
SECONDO.



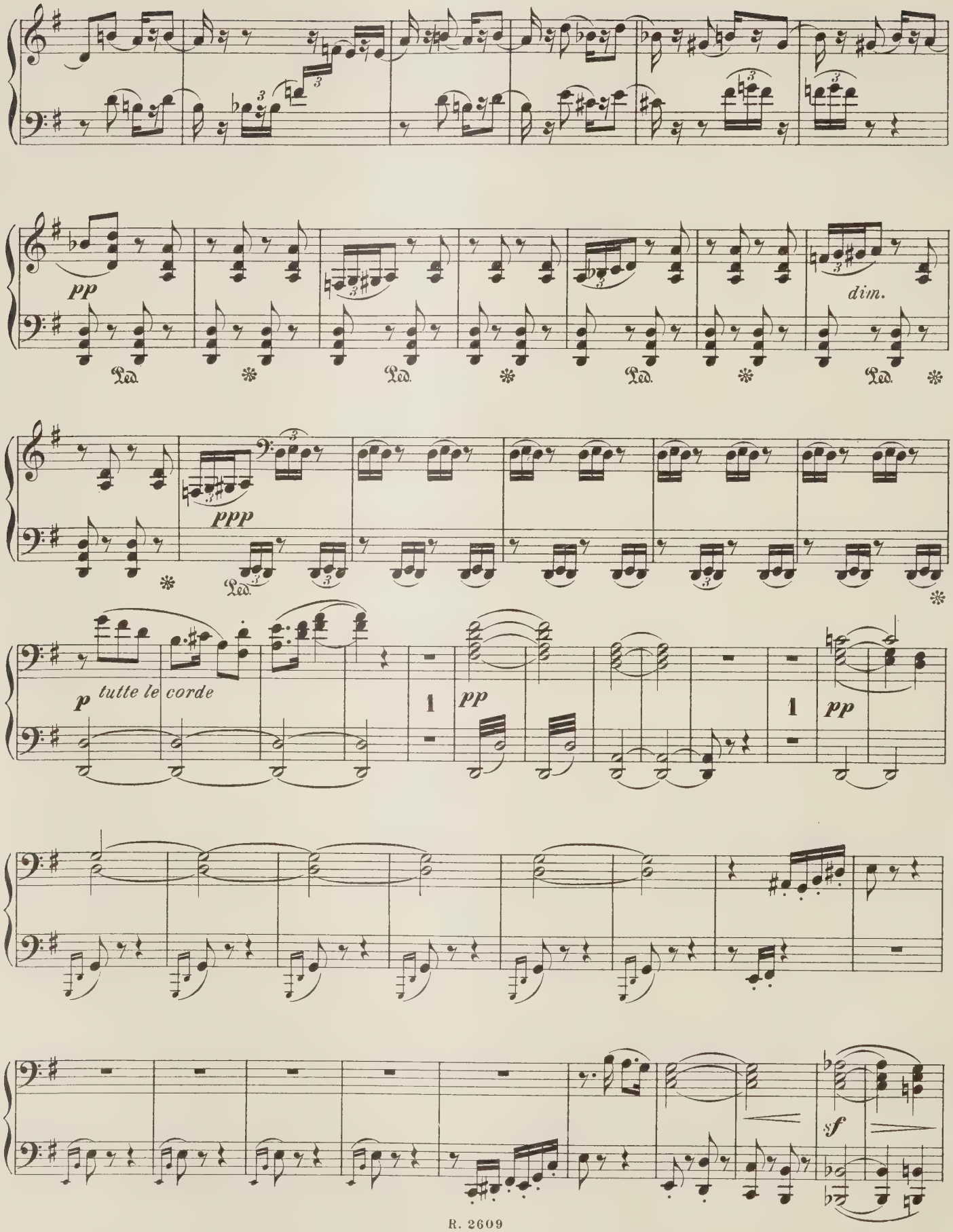

ff
p
pp
p
cresc.
p
sf
sf
1
sf
1
sf
sf
sf
ff
dim.

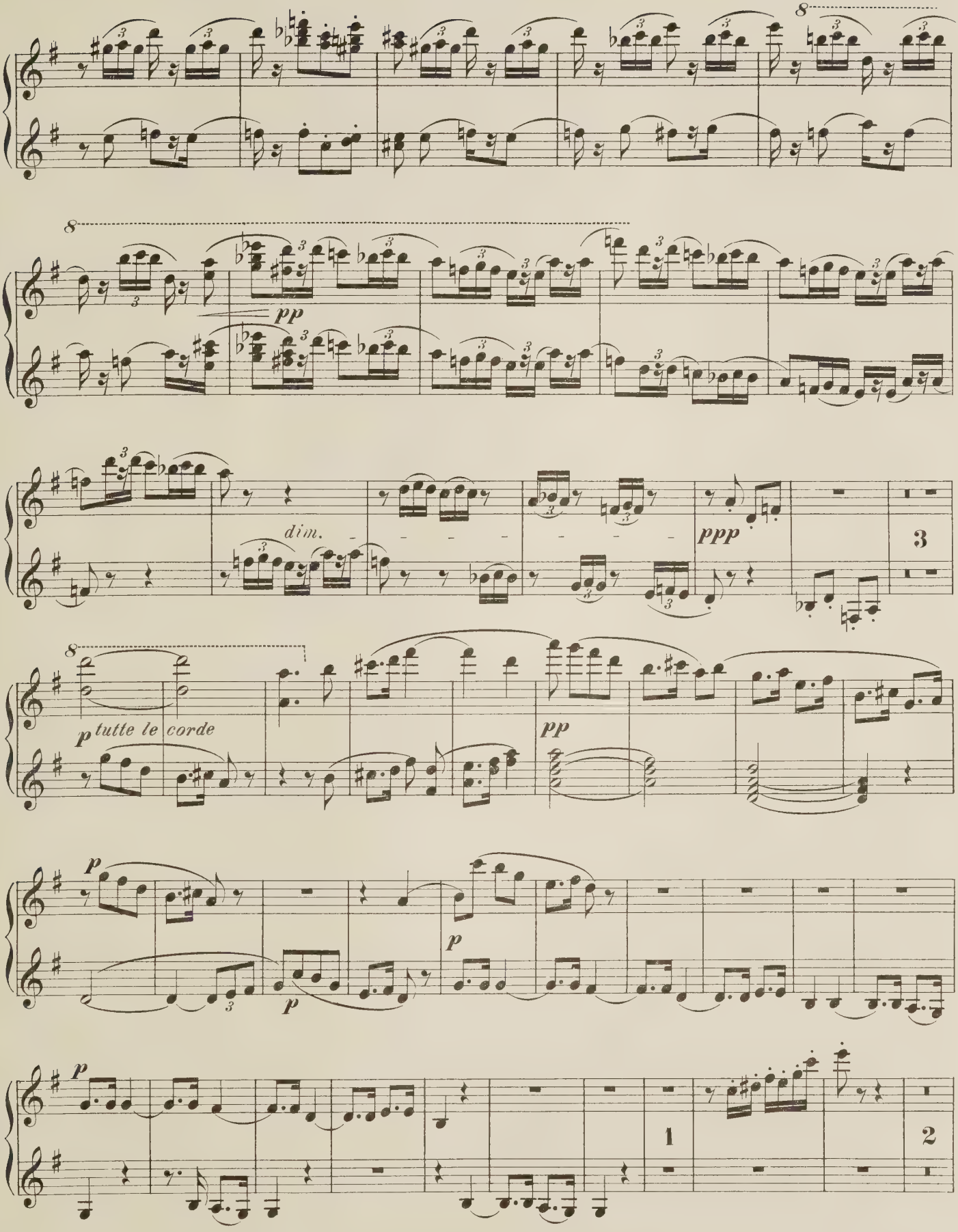
SECONDO.


p
cresc.
poco calando
mf
p
pp
a tempo
sf
p
cresc.
una corda
ff
pp sempre
Ped.
Ped.
Ped.
Ped.

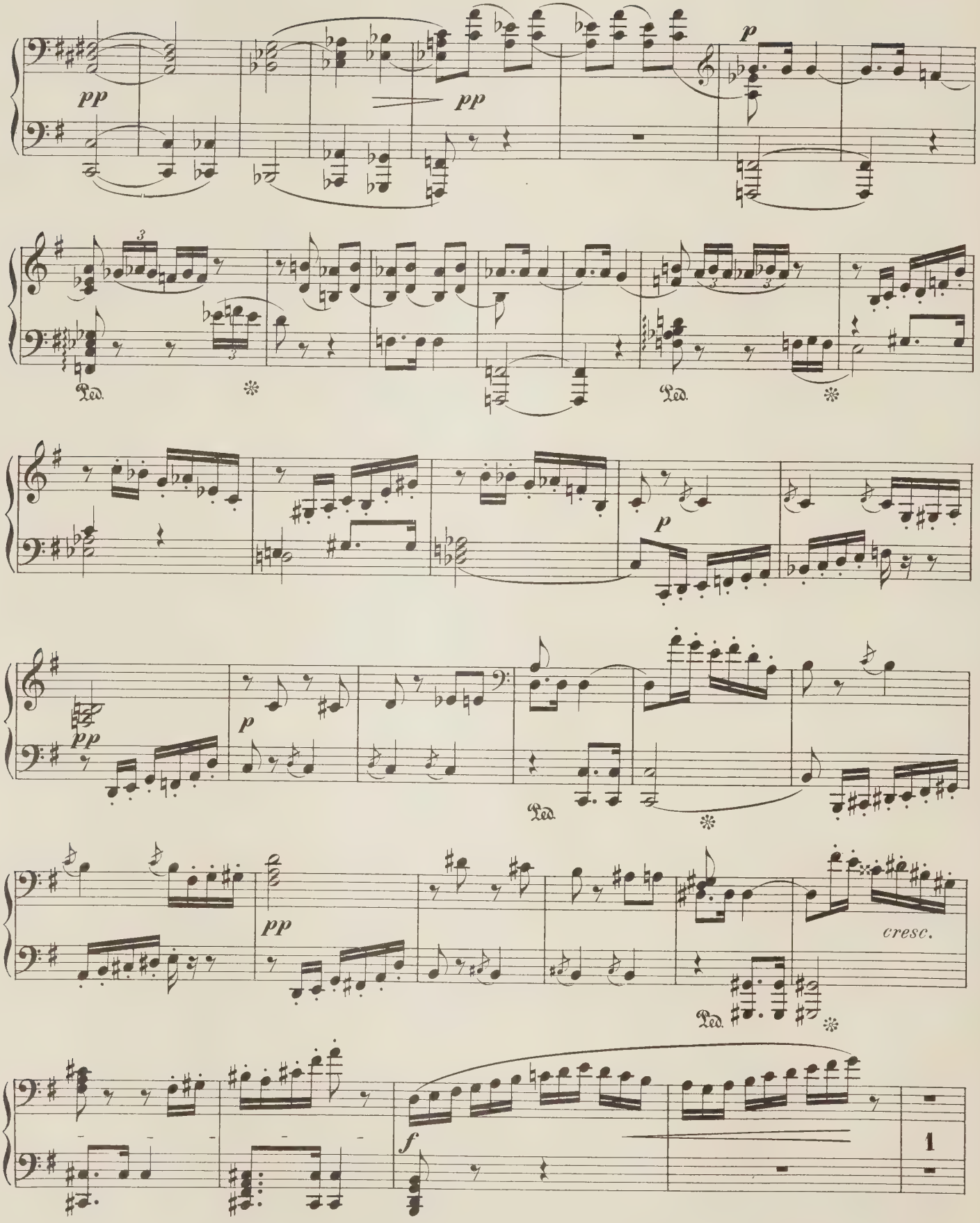

8
p
un poco calando
cresc.
mf
p
pp
a tempo
sf
p
cresc.
ff pp sempre
una corda

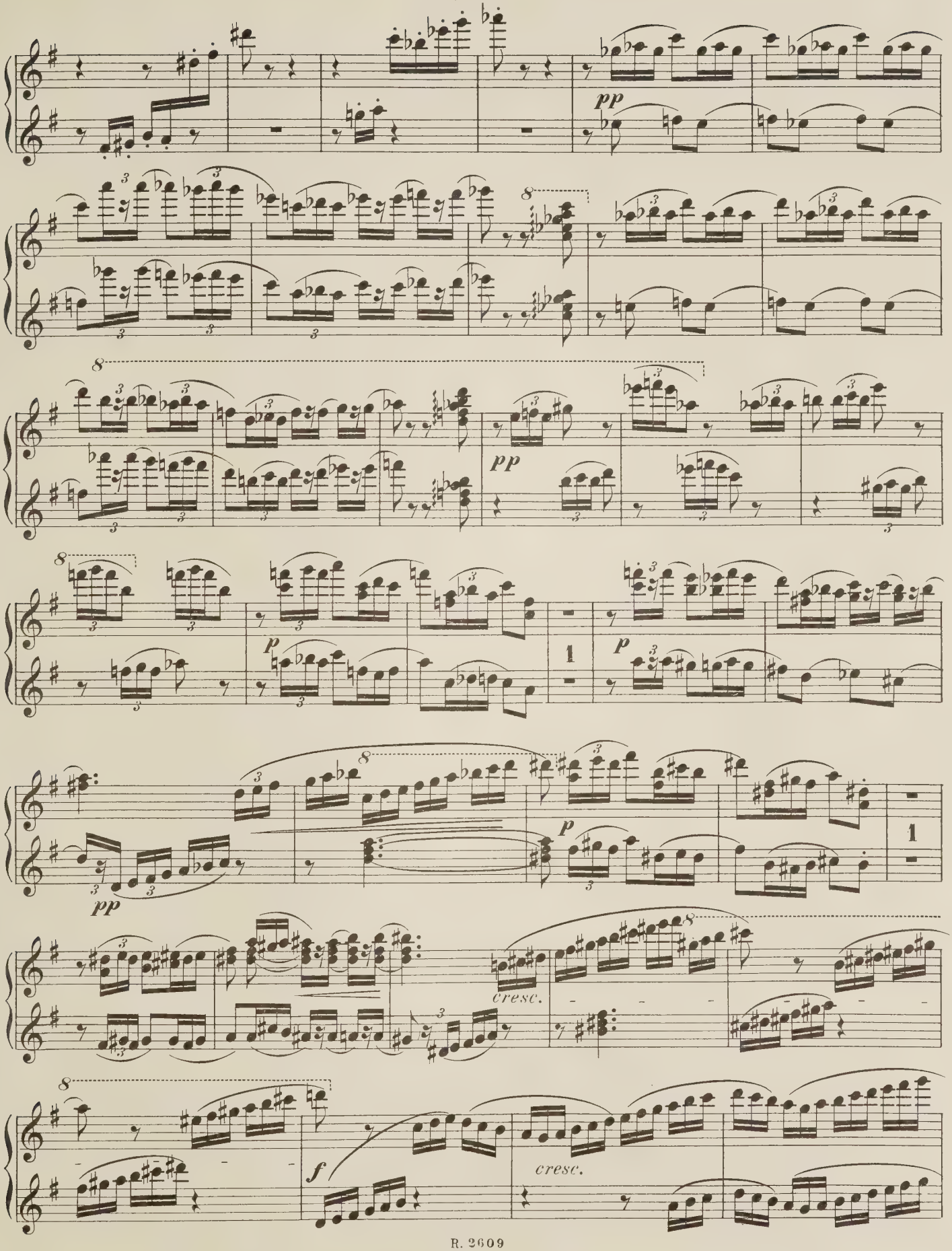
SECONDO.



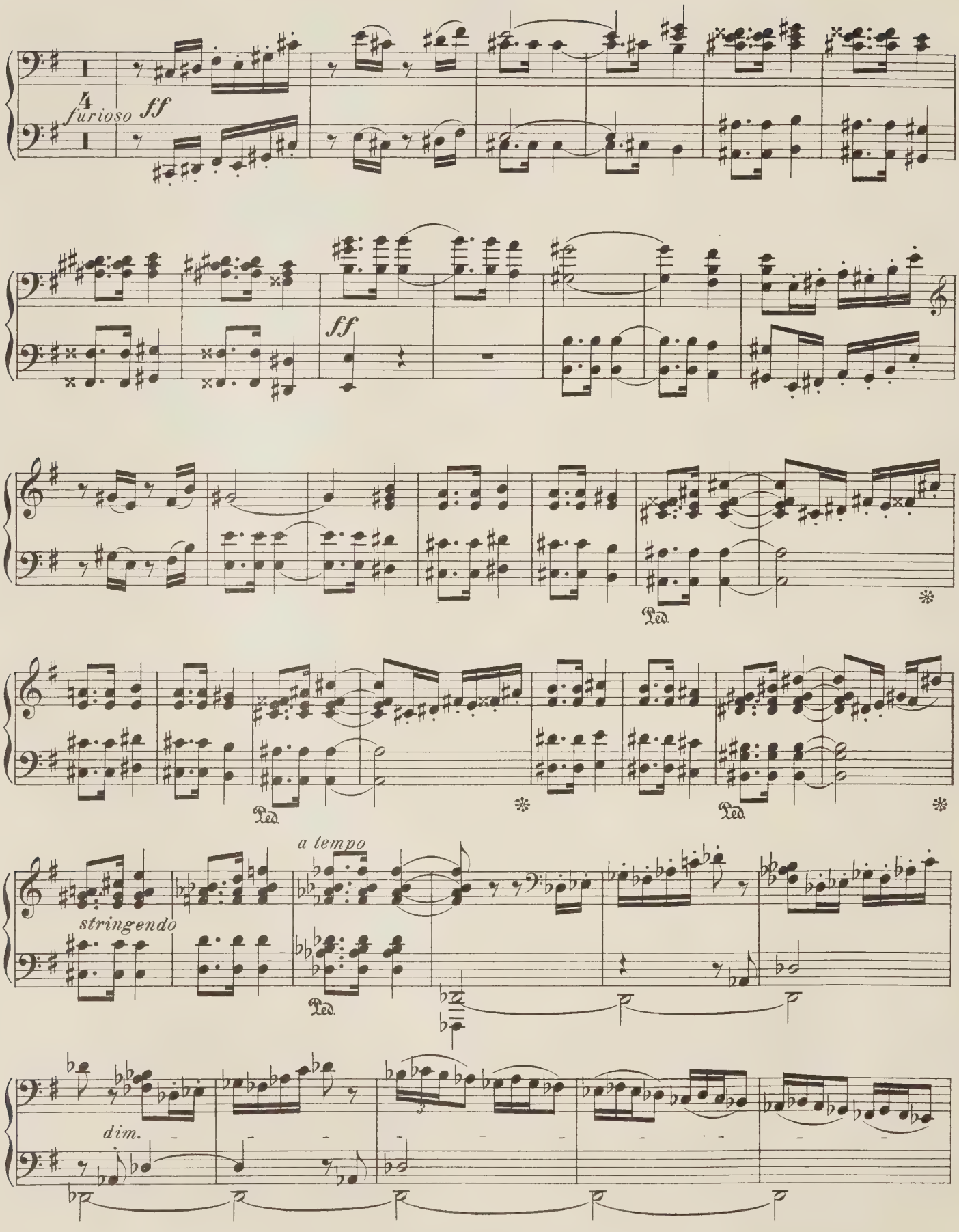

8
pp
dim.
ppp
3
p tutte le corde
pp
p
p
p
1
2

SECONDO.

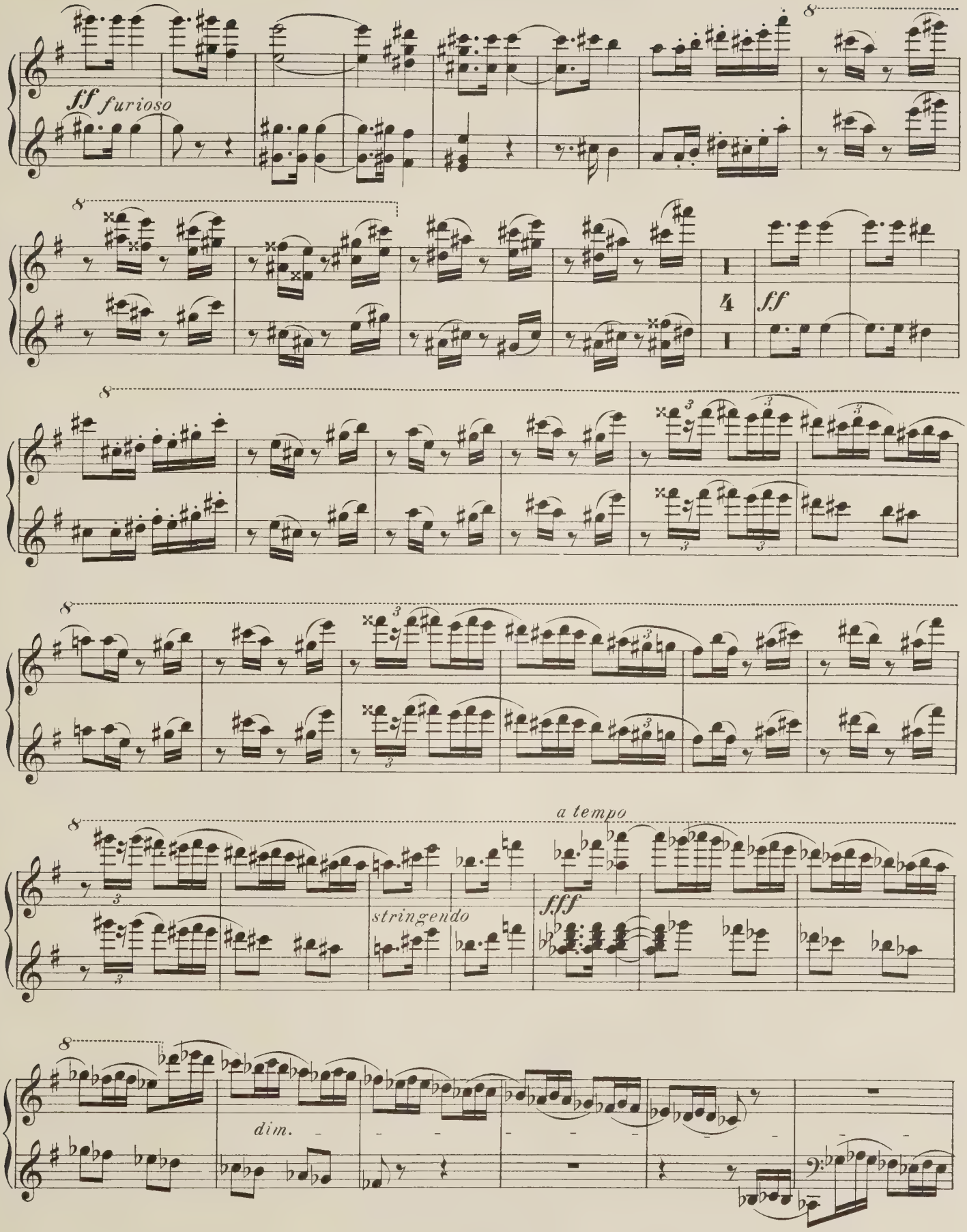



pp
pp
p
p
pp
cresc.
f
cresc.

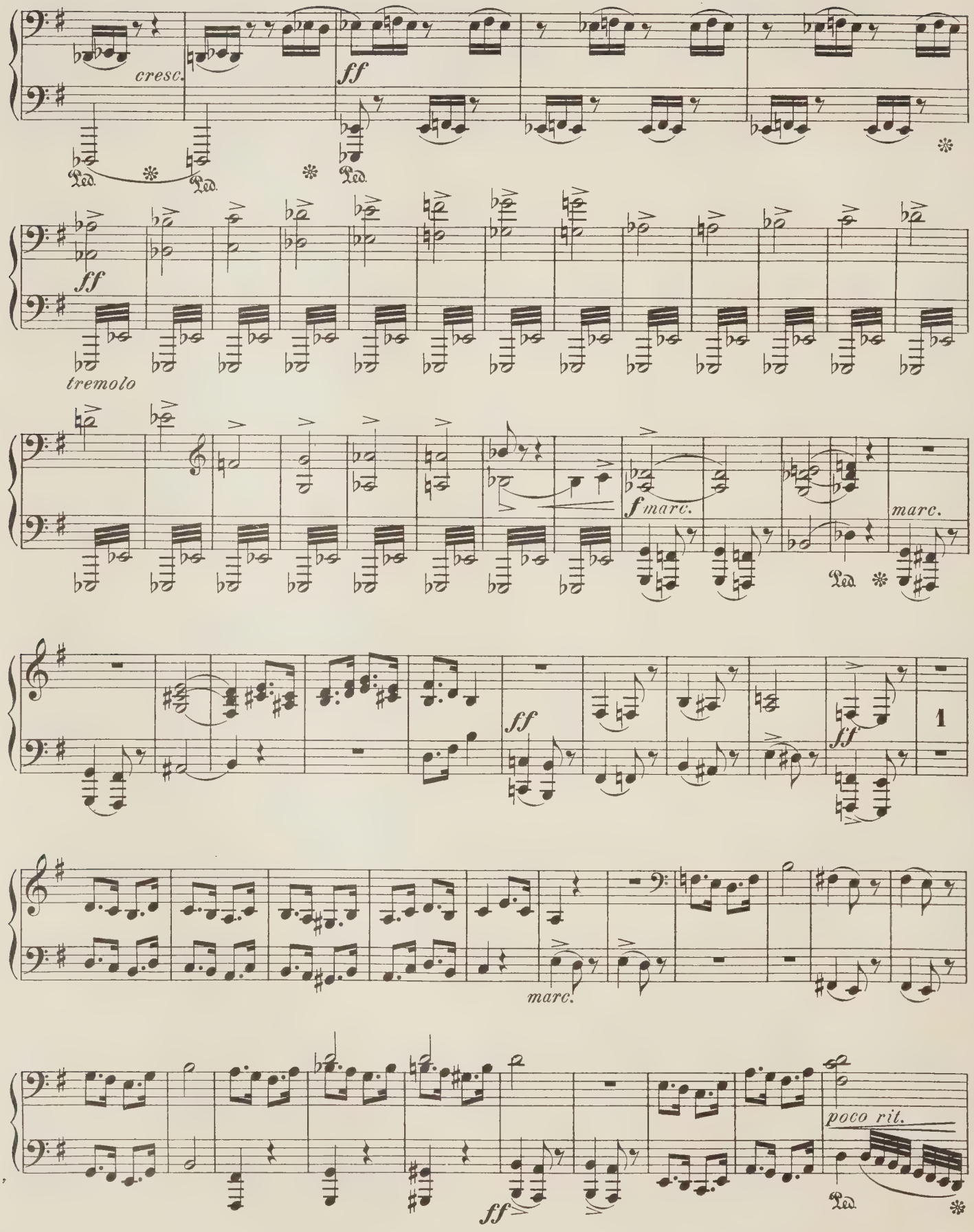
SECONDO.



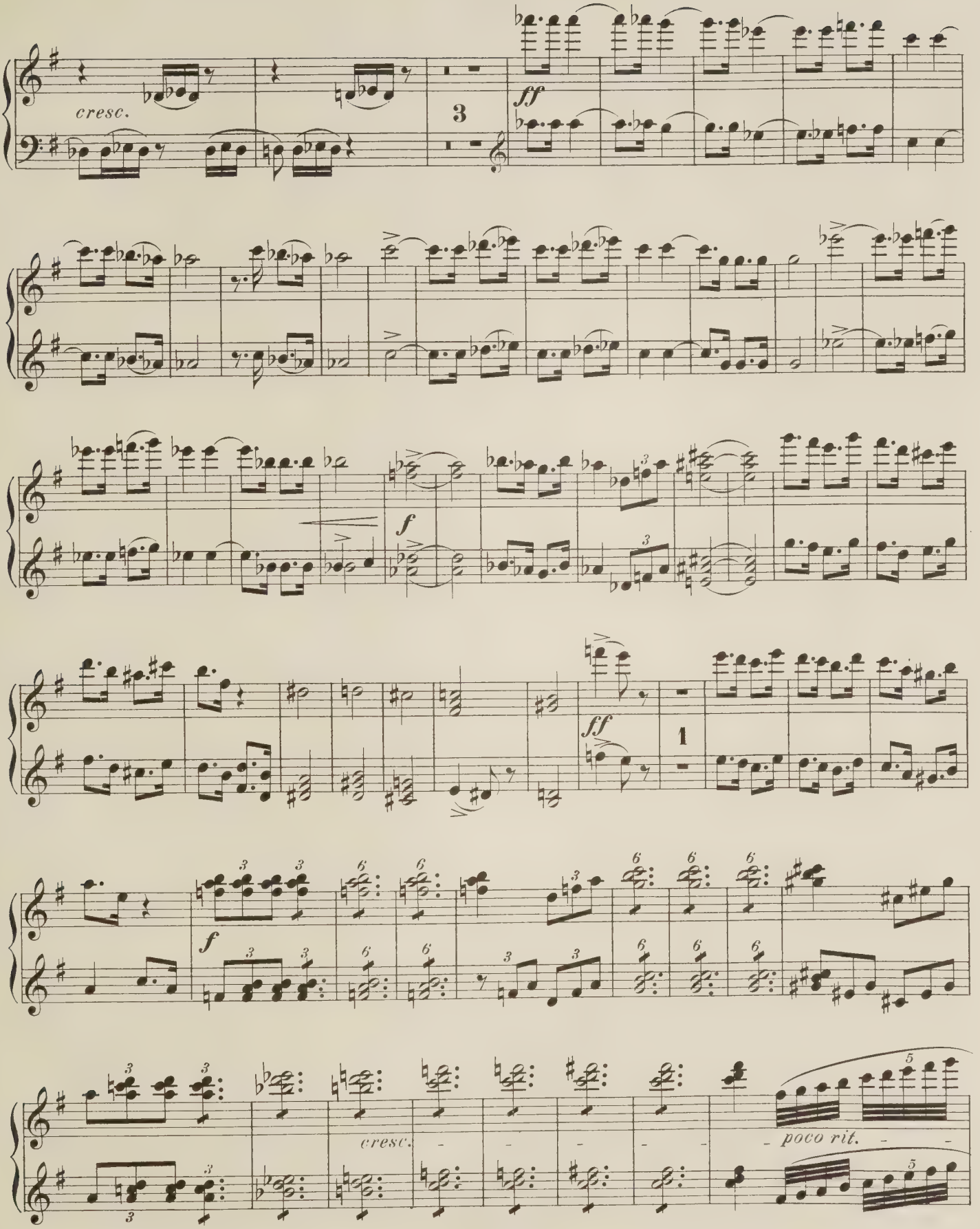
PRIMO.



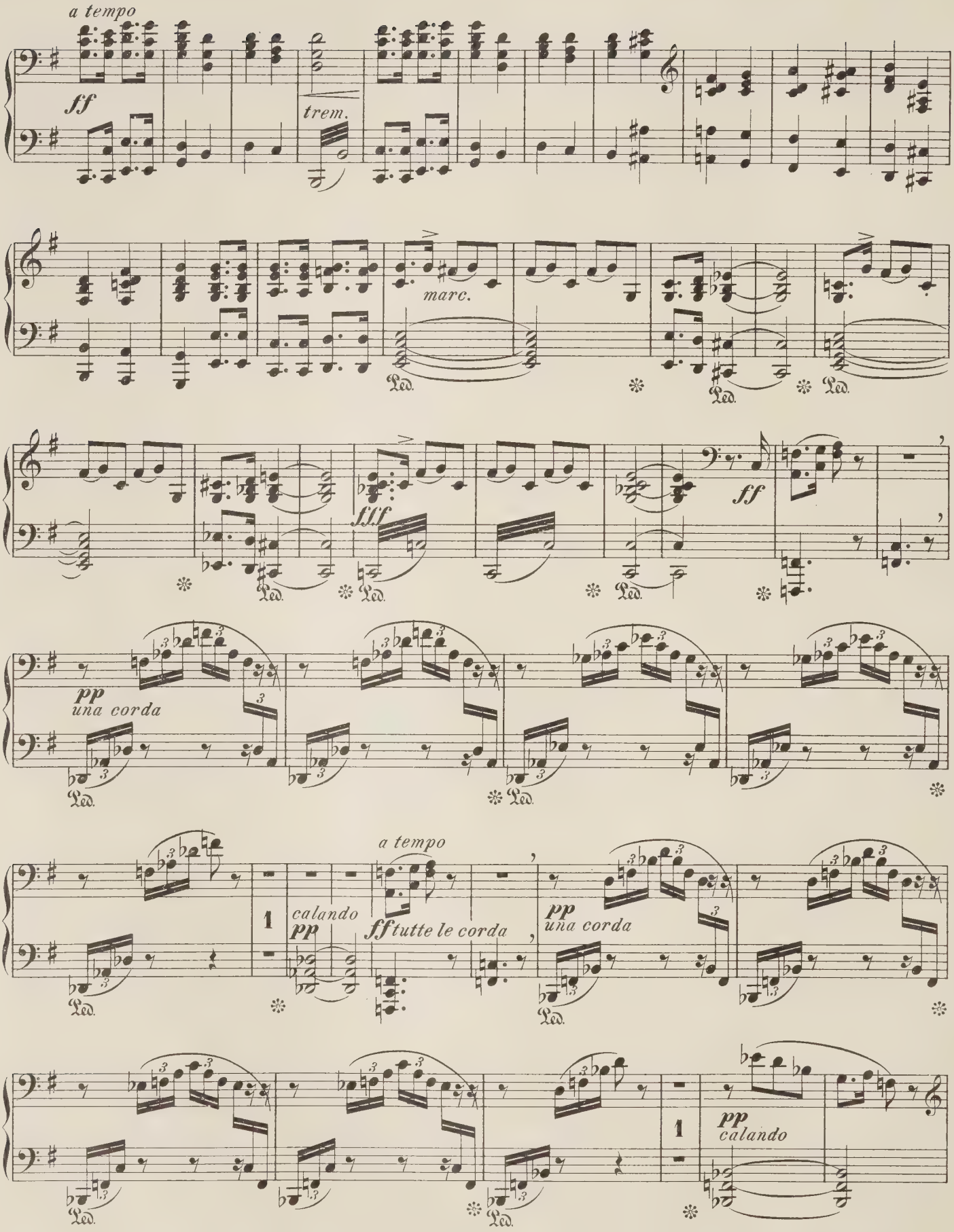
SECONDO.

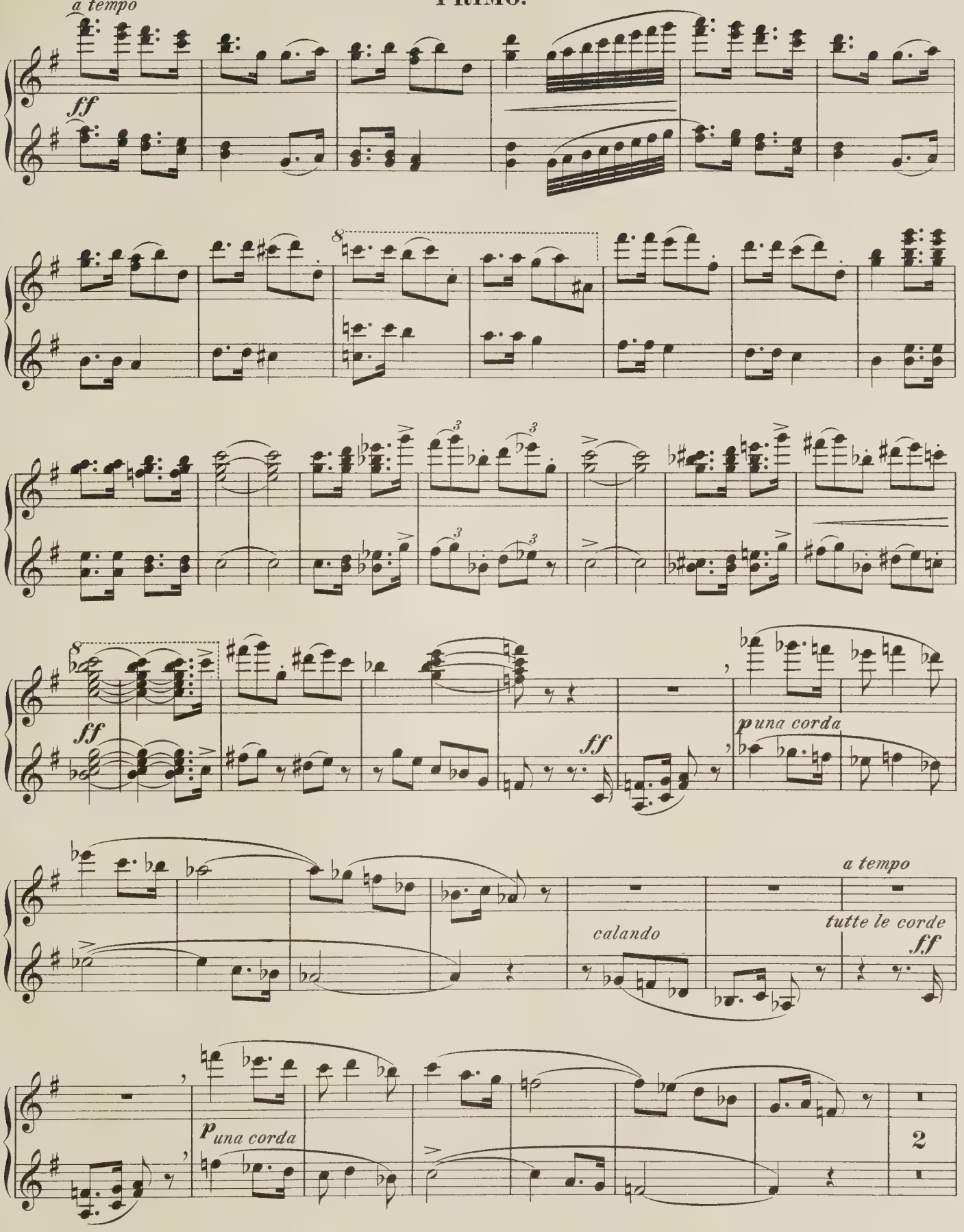


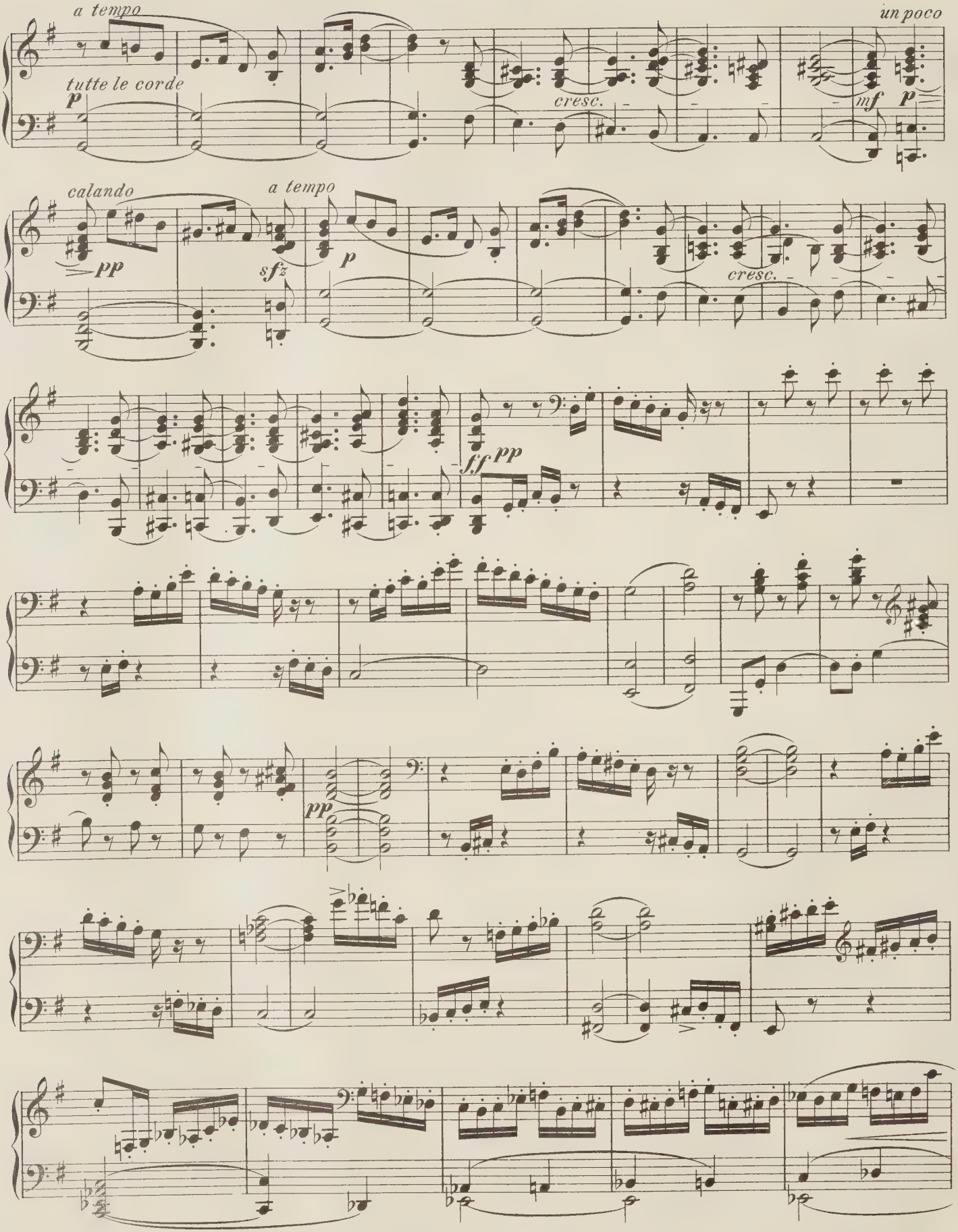
PRIMO.

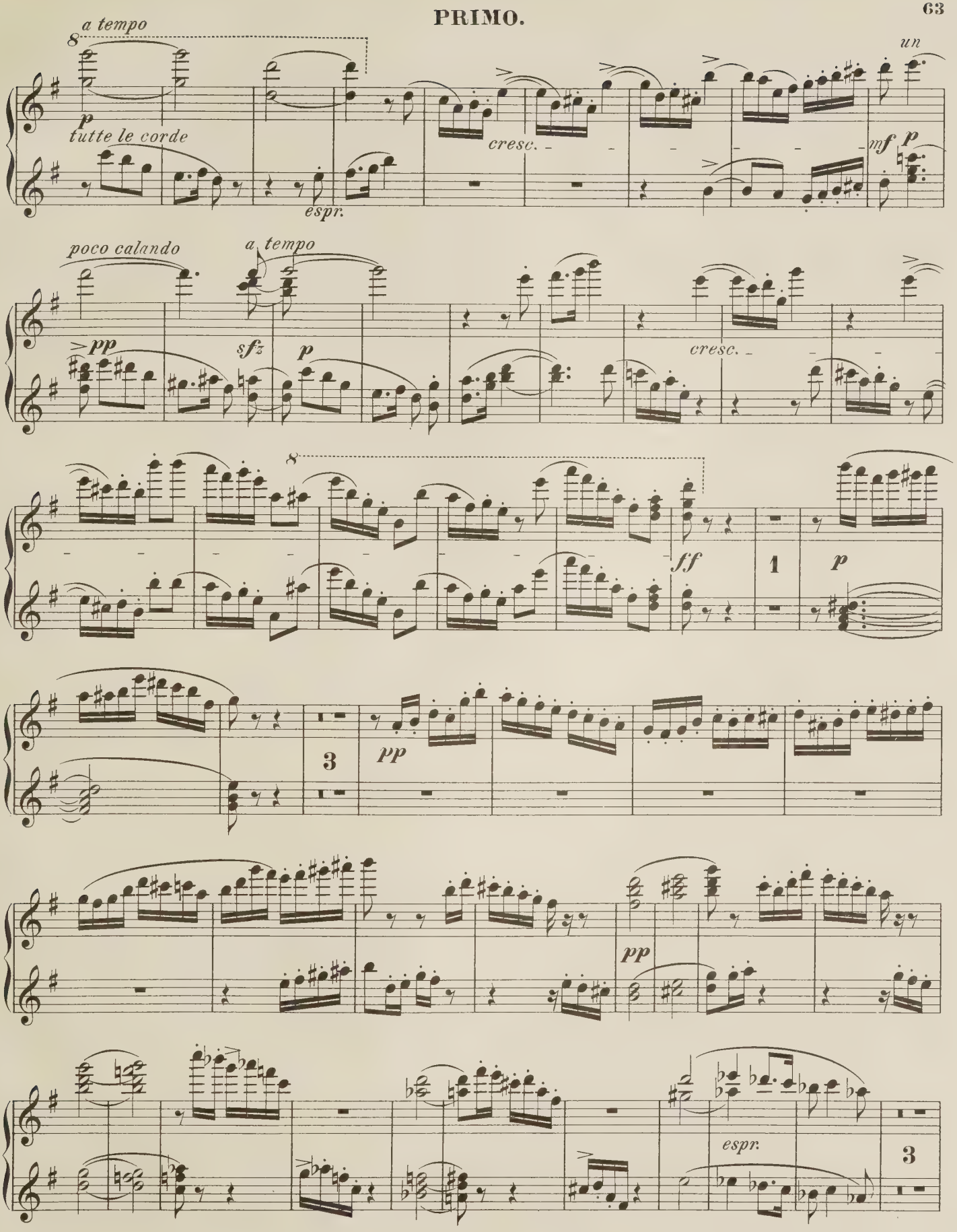


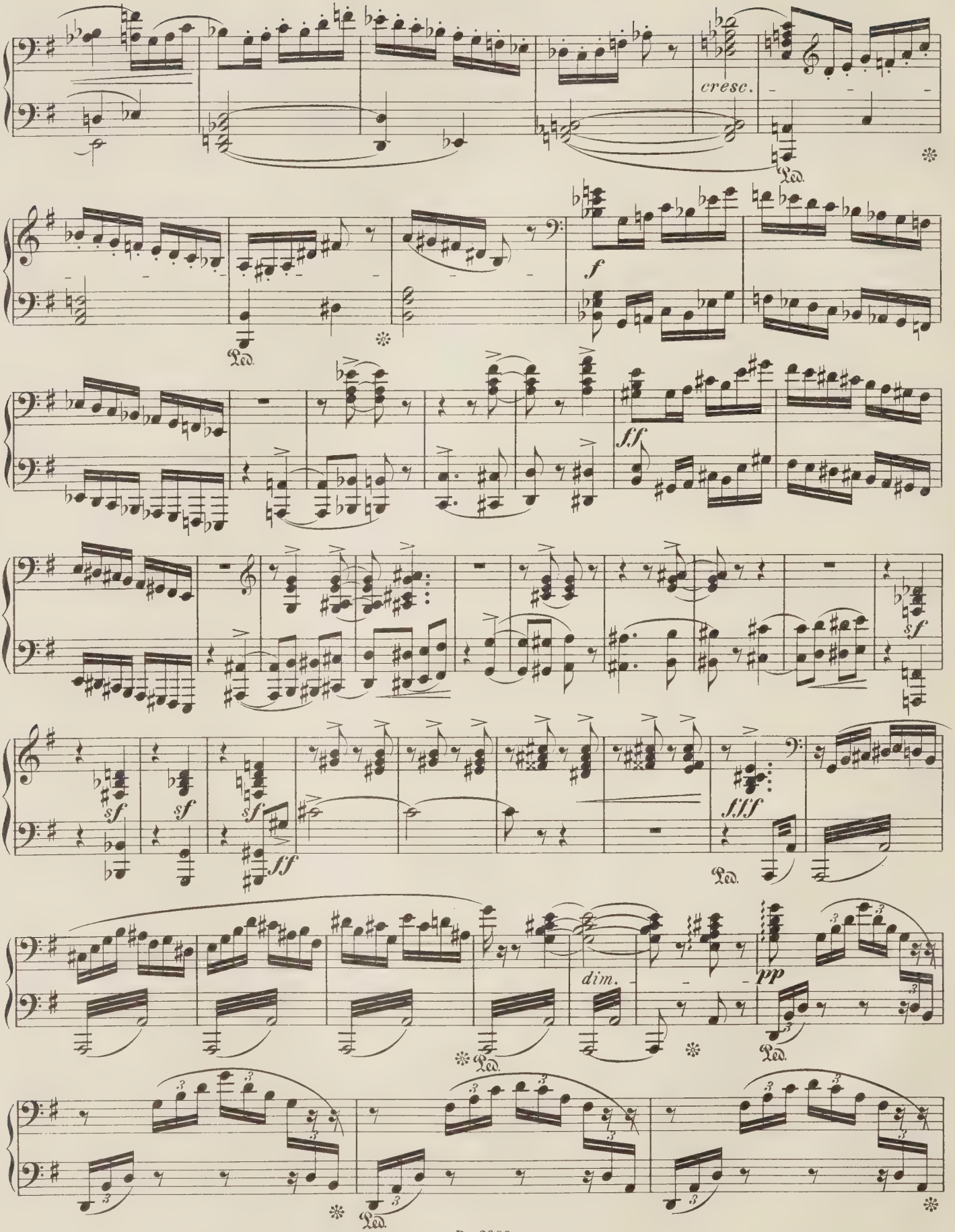
SECONDO.

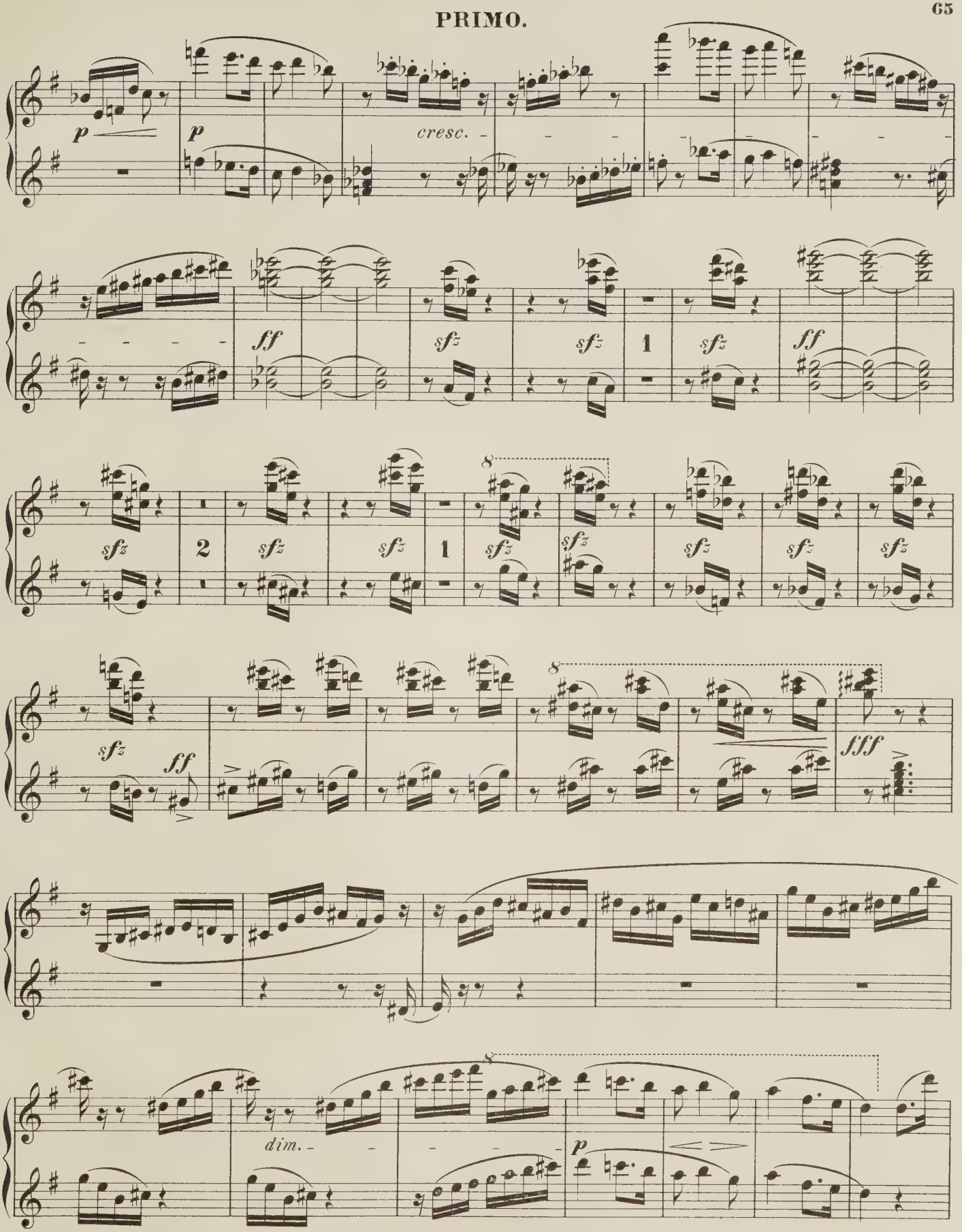

a tempo
ff
trem.
marc.
fff
ff
pp
una corda
a tempo
1
calando
pp
ff tutte le corda
pp
una corda
1
pp
calando


a tempo
ff
8
3
3
8
ff
ff
p una corda
calando
a tempo
tutte le corde
ff
p una corda
2

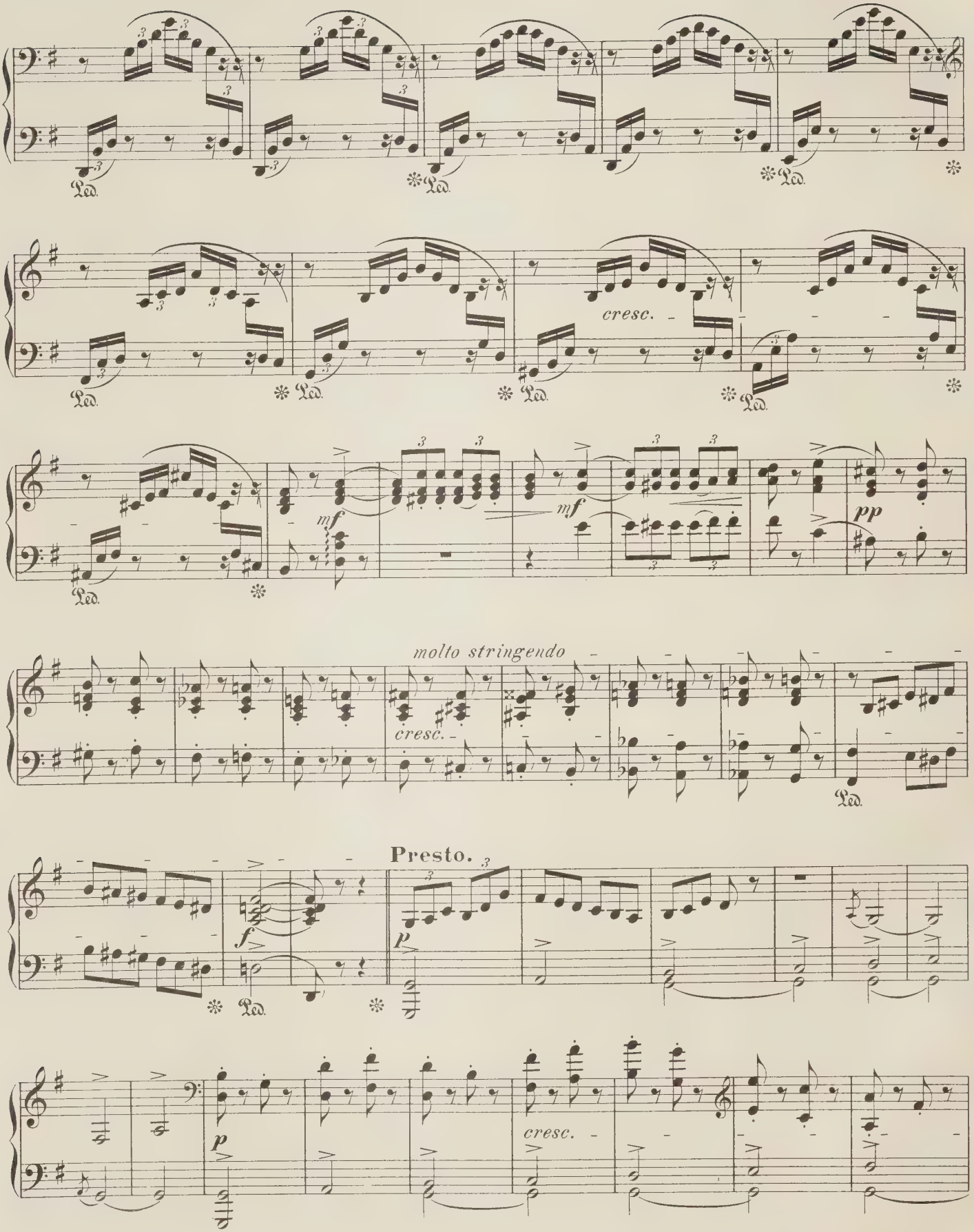

a tempo
un poco
tutte le corde
p
cresc.
mf
p
calando
a tempo
pp
sfz
p
cresc.
ff
pp
pp

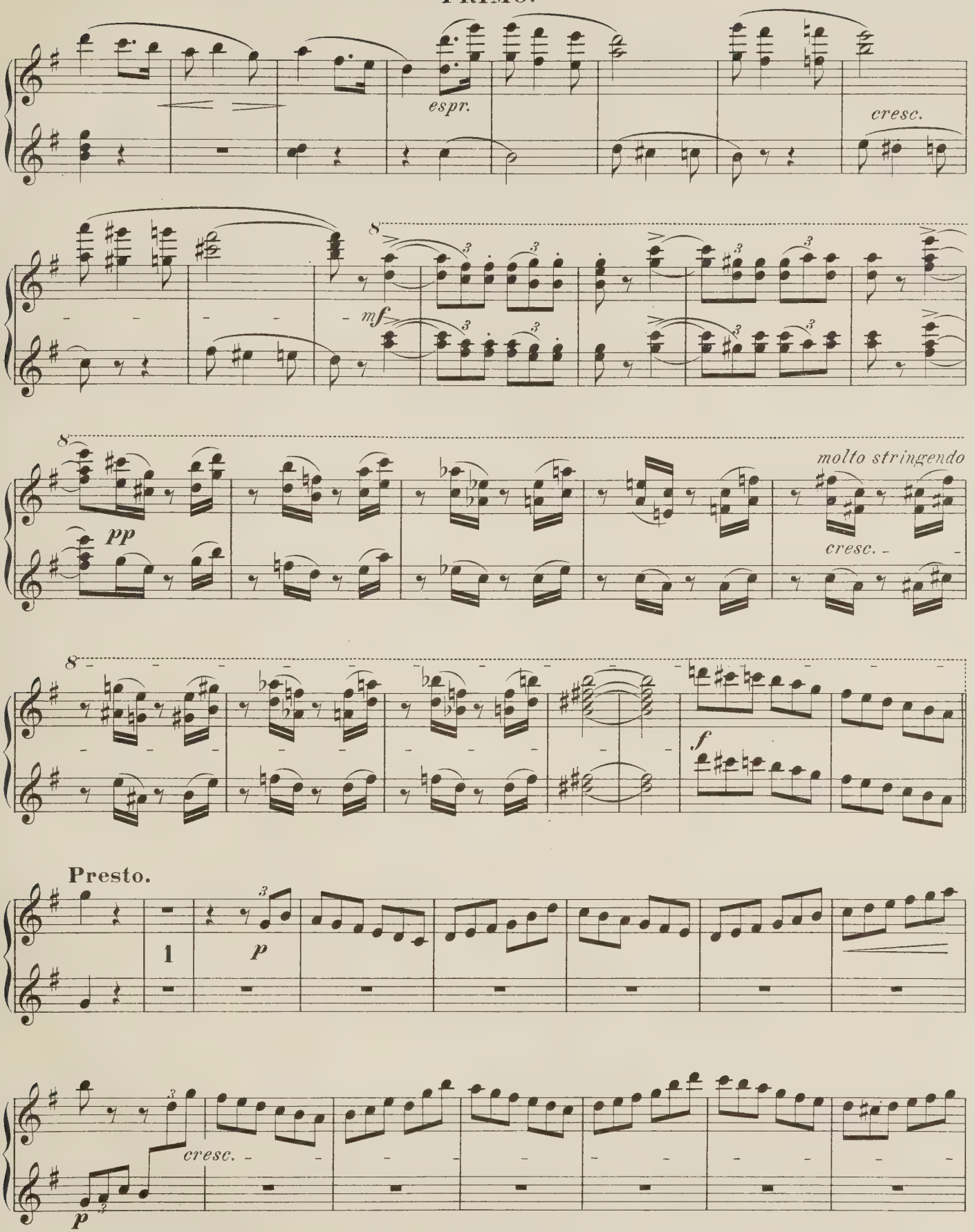

a tempo
8
p
tutte le corde
cresc.
un
mf
p
espr.
poco calando
a tempo
pp
sfz
p
cresc.
8
ff
1
p
3
pp
pp
espr.
3


cresc.
Ped.
f
ff
sf
sf
sf
sf
ff
fff
Ped.
dim.
pp
Ped.
Ped.

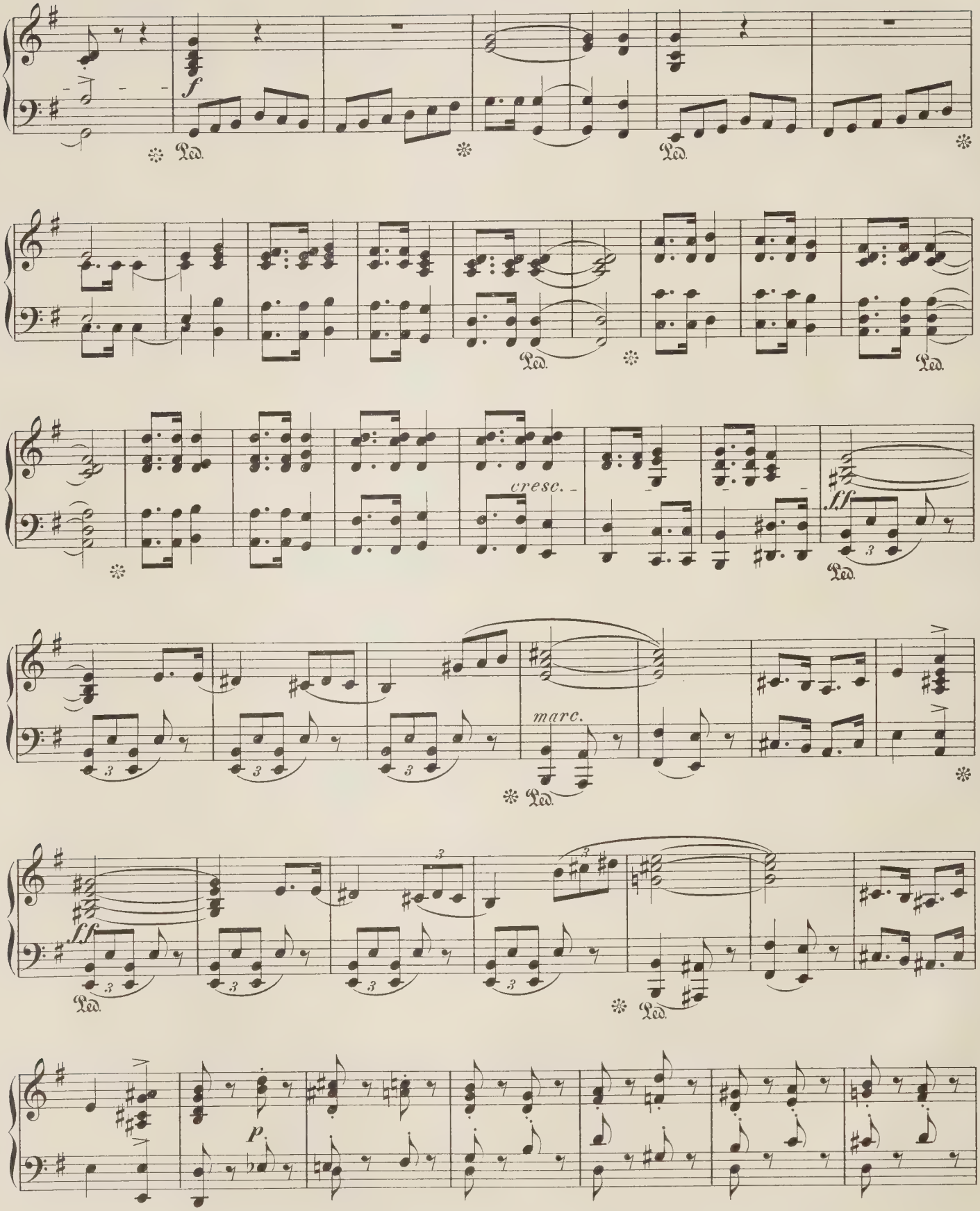

p
p
cresc.
ff
sfz
sfz
1
sfz
ff
sfz
2
sfz
sfz
1
sfz
sfz
sfz
sfz
sfz
sfz
ff
fff
dim.
p

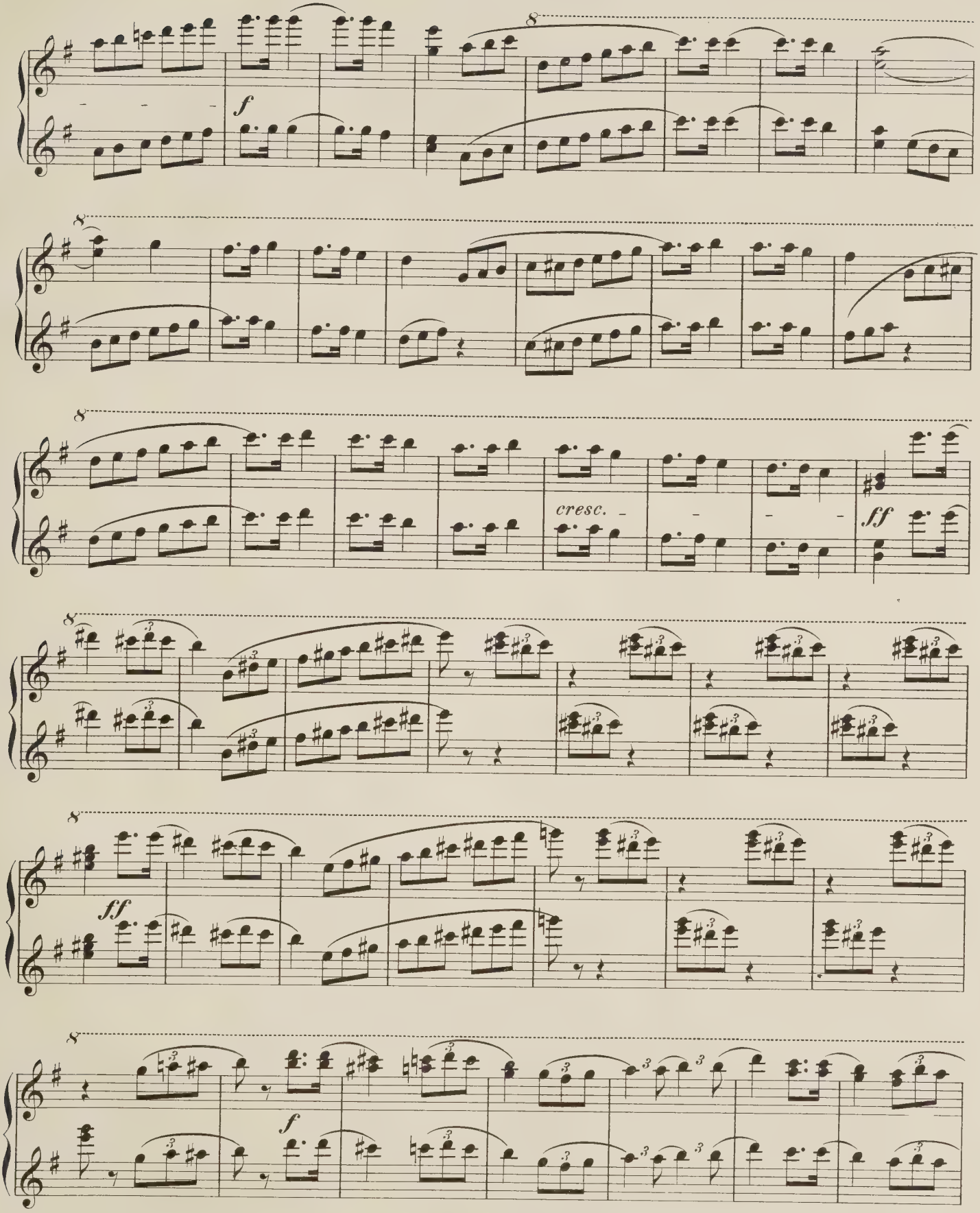
SECONDO



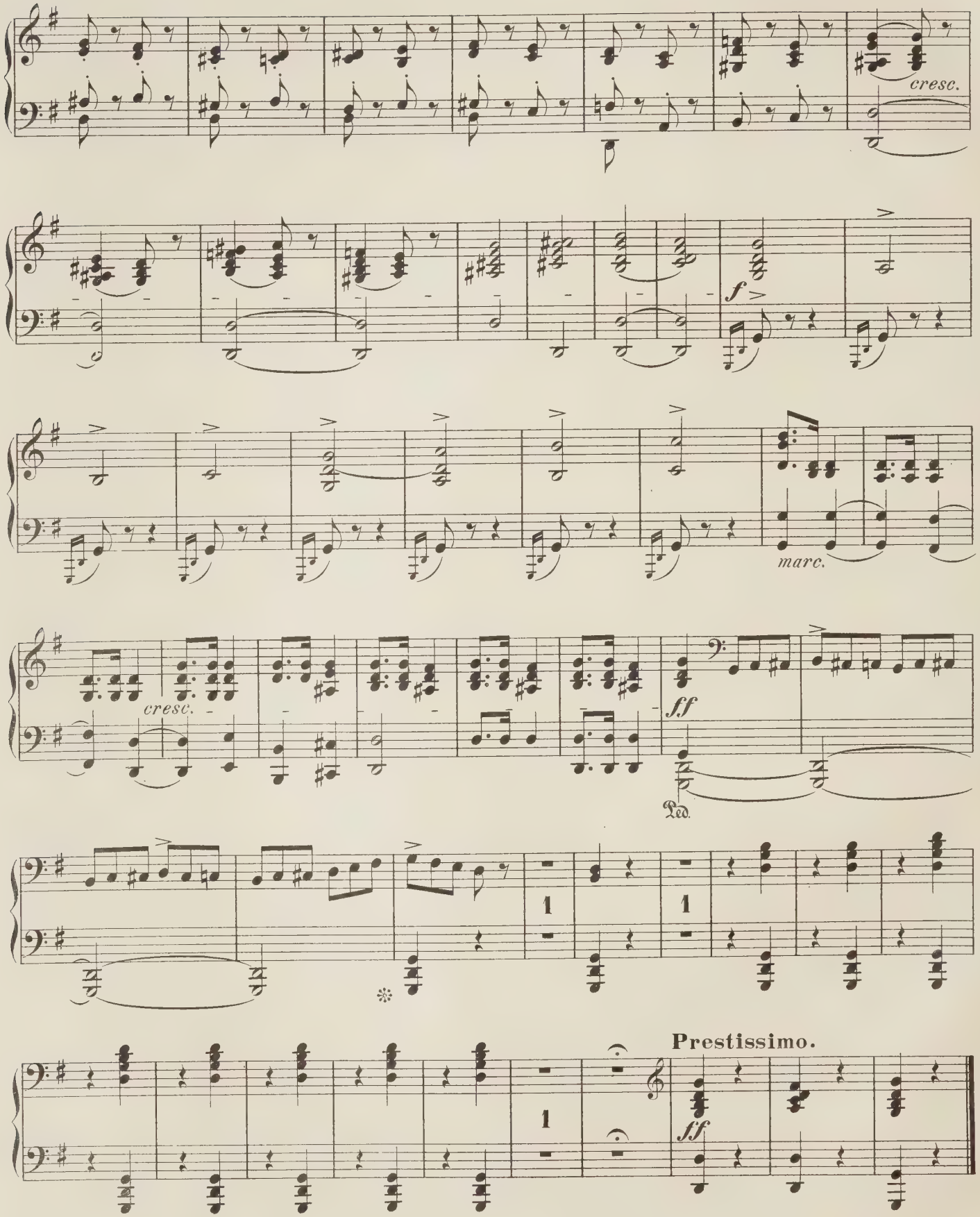

espr.
cresc.
mf
molto stringendo
pp
cresc.
f
Presto.
1
p
cresc.
p

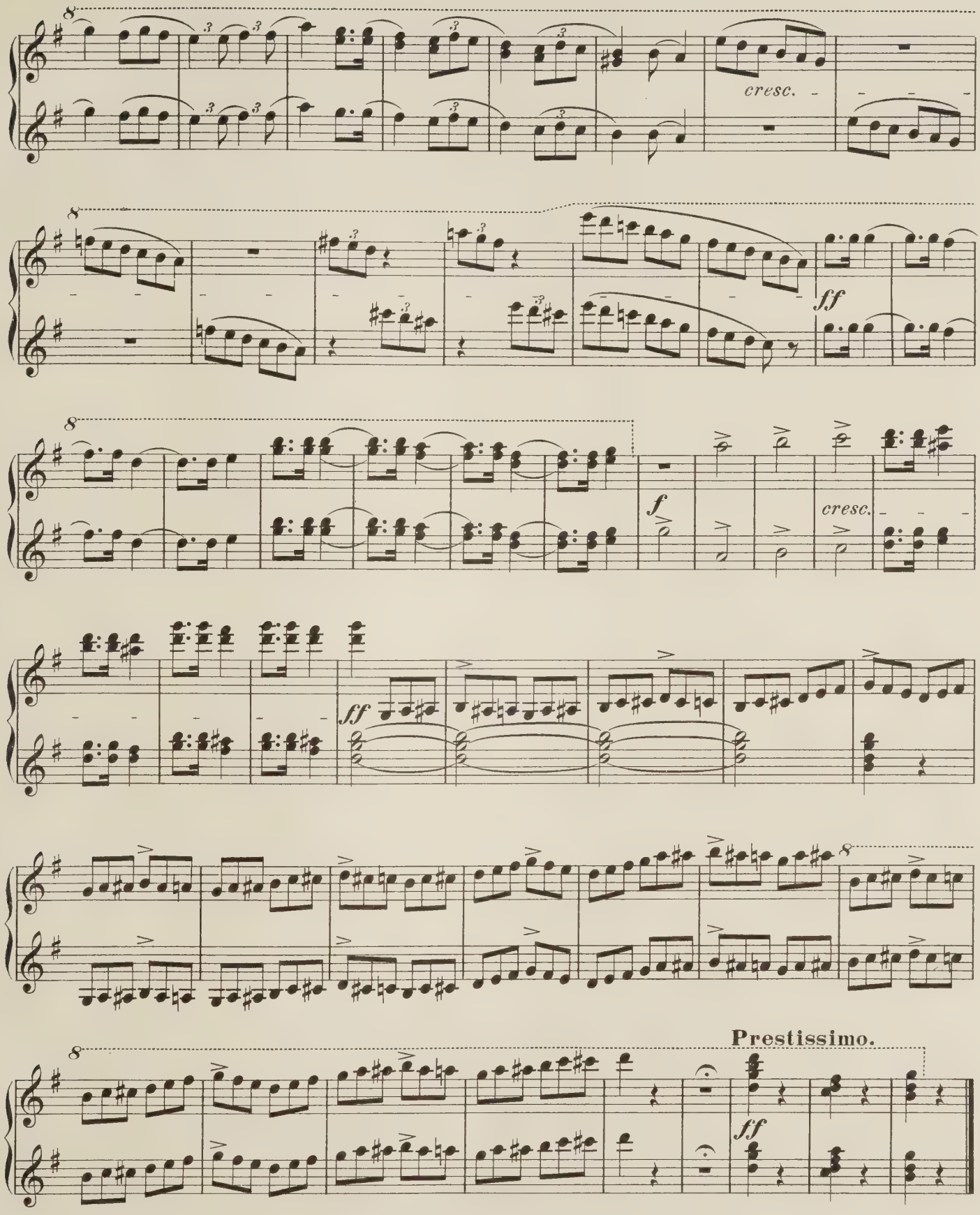
SECONDO.




8
f
8
8
cresc.
ff
8
8
ff
8
f

SECONDO.





Stich und Druck der Röder'schen Officin in Leipzig

Meinem lieben Freunde Ludwig Thuille.

Don Juan.

Tondichtung

(nach Nicolaus Lenau)

für

grosses Orchester

componirt von

RICHARD STRAUSS.

OP. 20.

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Tondichtung für grosses Orchester

(nach Nicolaus Lenau)

von

Richard Strauss. Op. 20.

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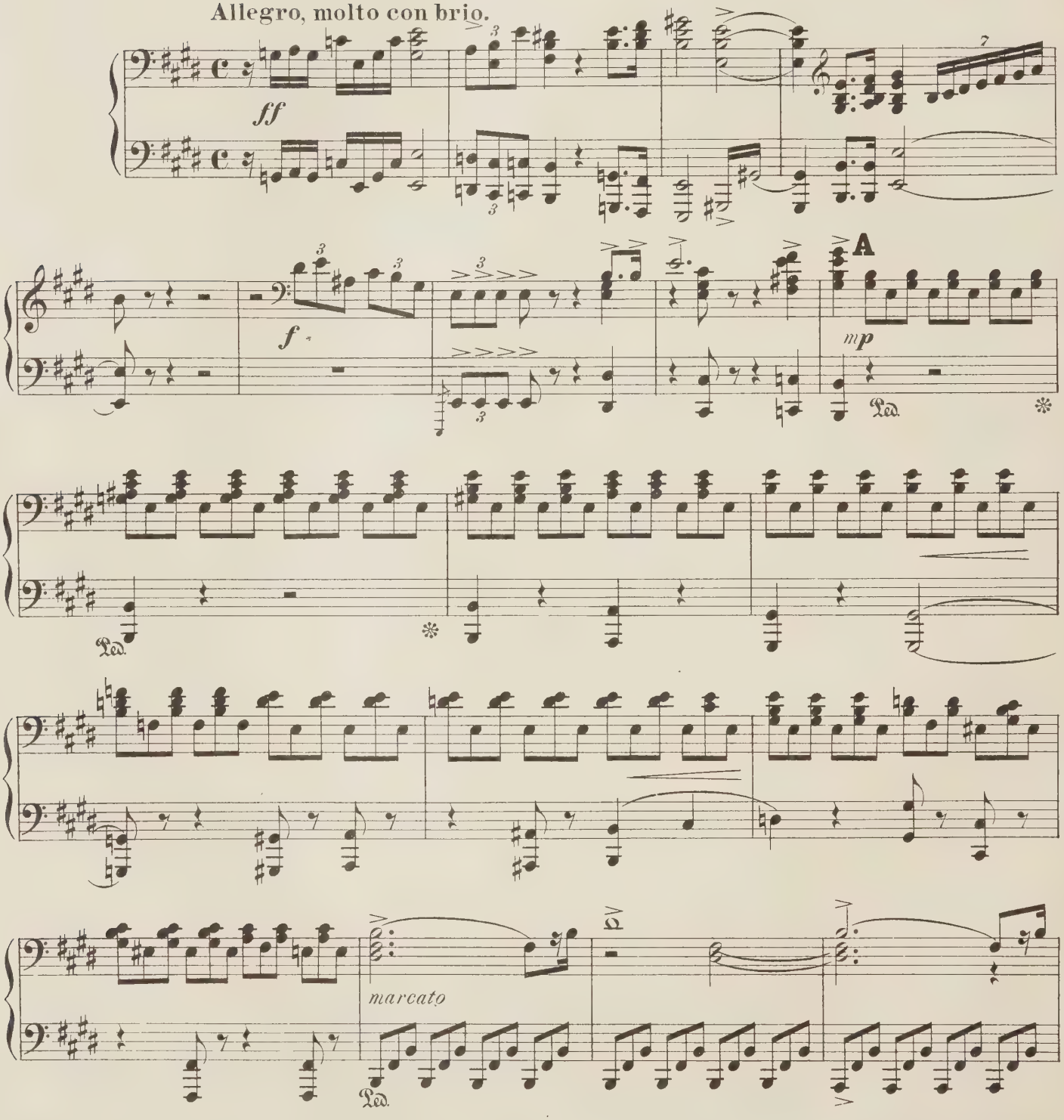
Uebertr. von Ludwig Thuille.

Allegro, molto con brio.



DON JUAN.

Tondichtung für grosses Orchester

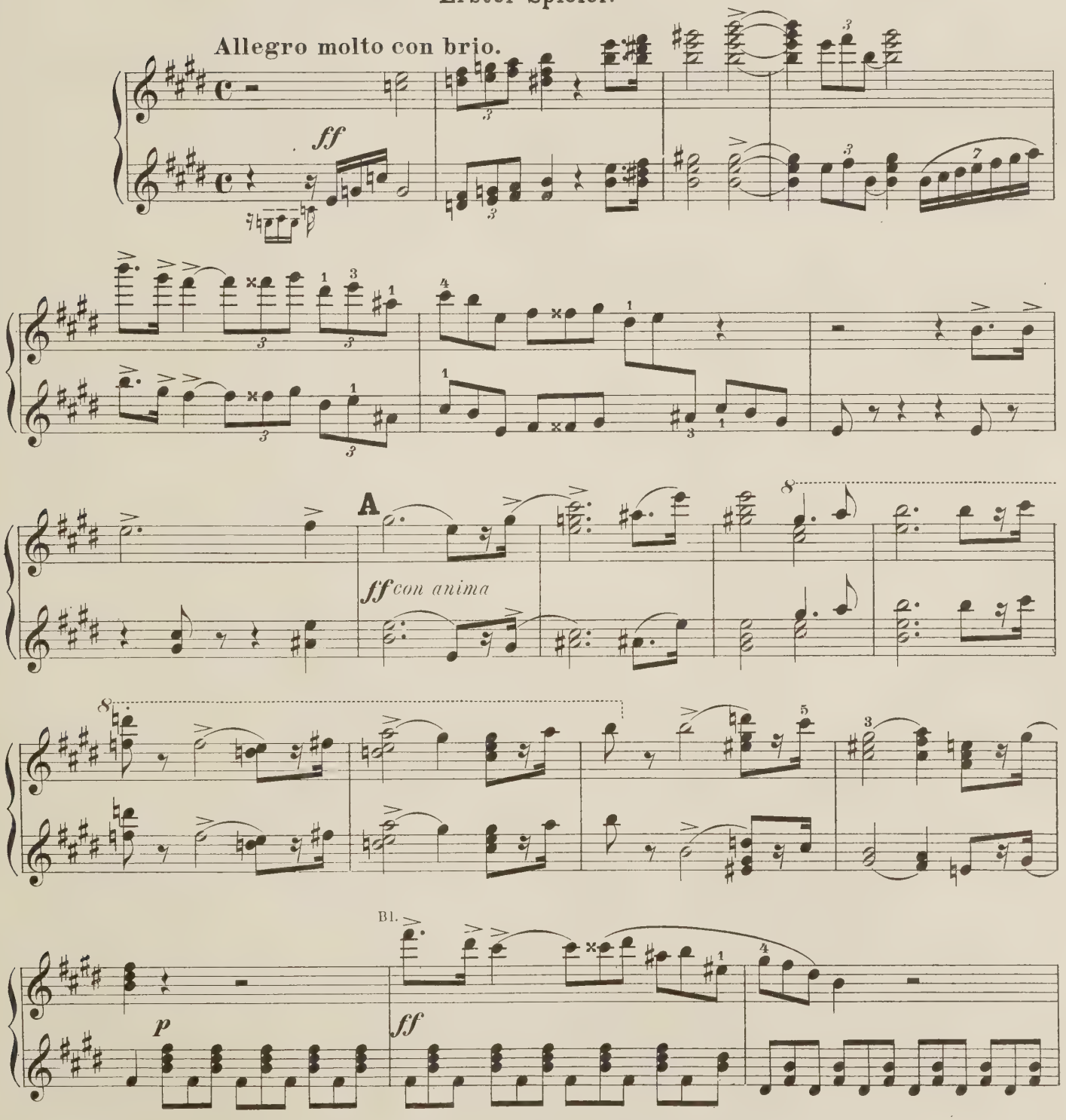
(nach Nicolaus Lenau)

von

Richard Strauss. Op. 20.

Erster Spieler.

Uebertr. von Ludwig Thuille.



München, Jos. Aibl. R. 2642

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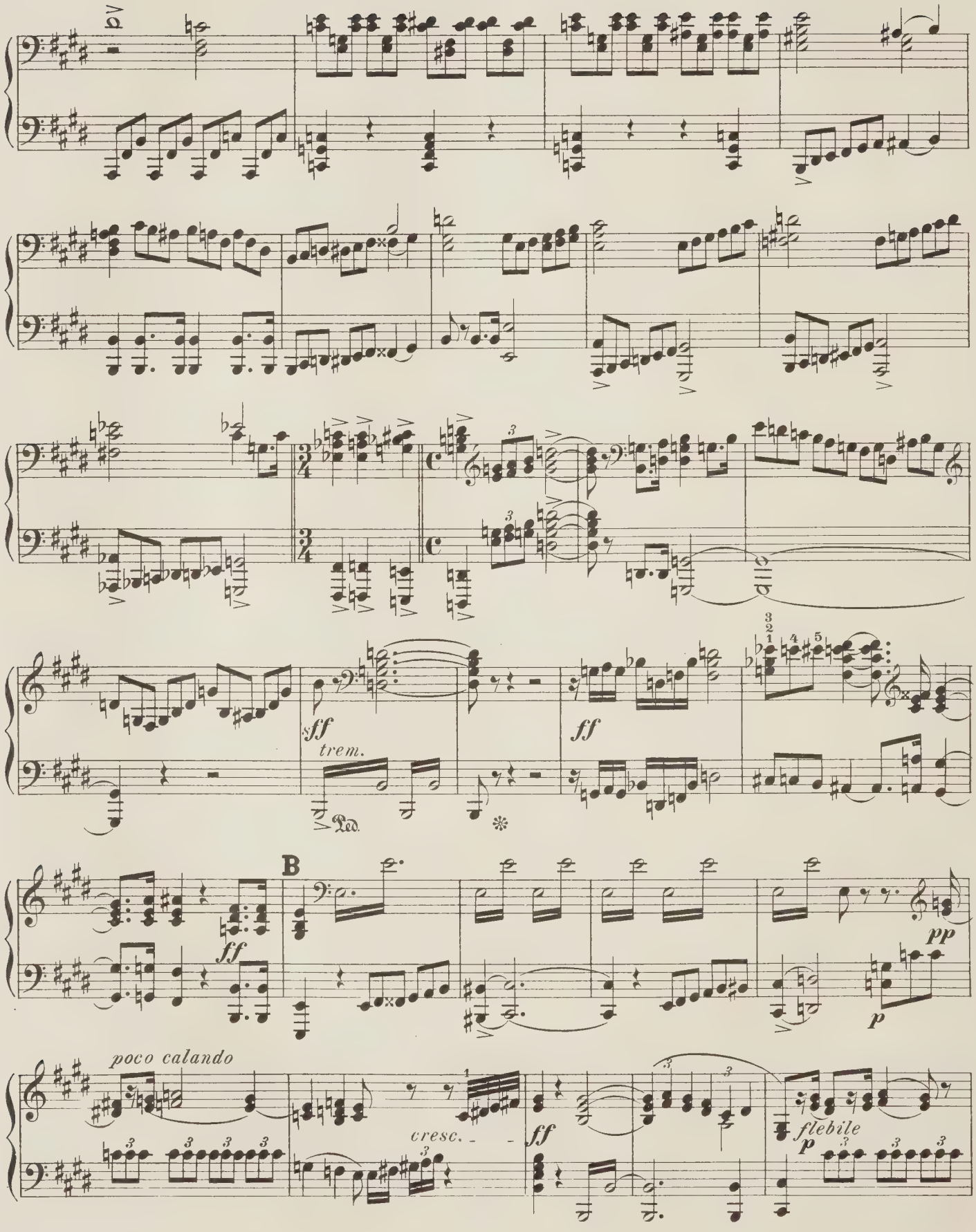
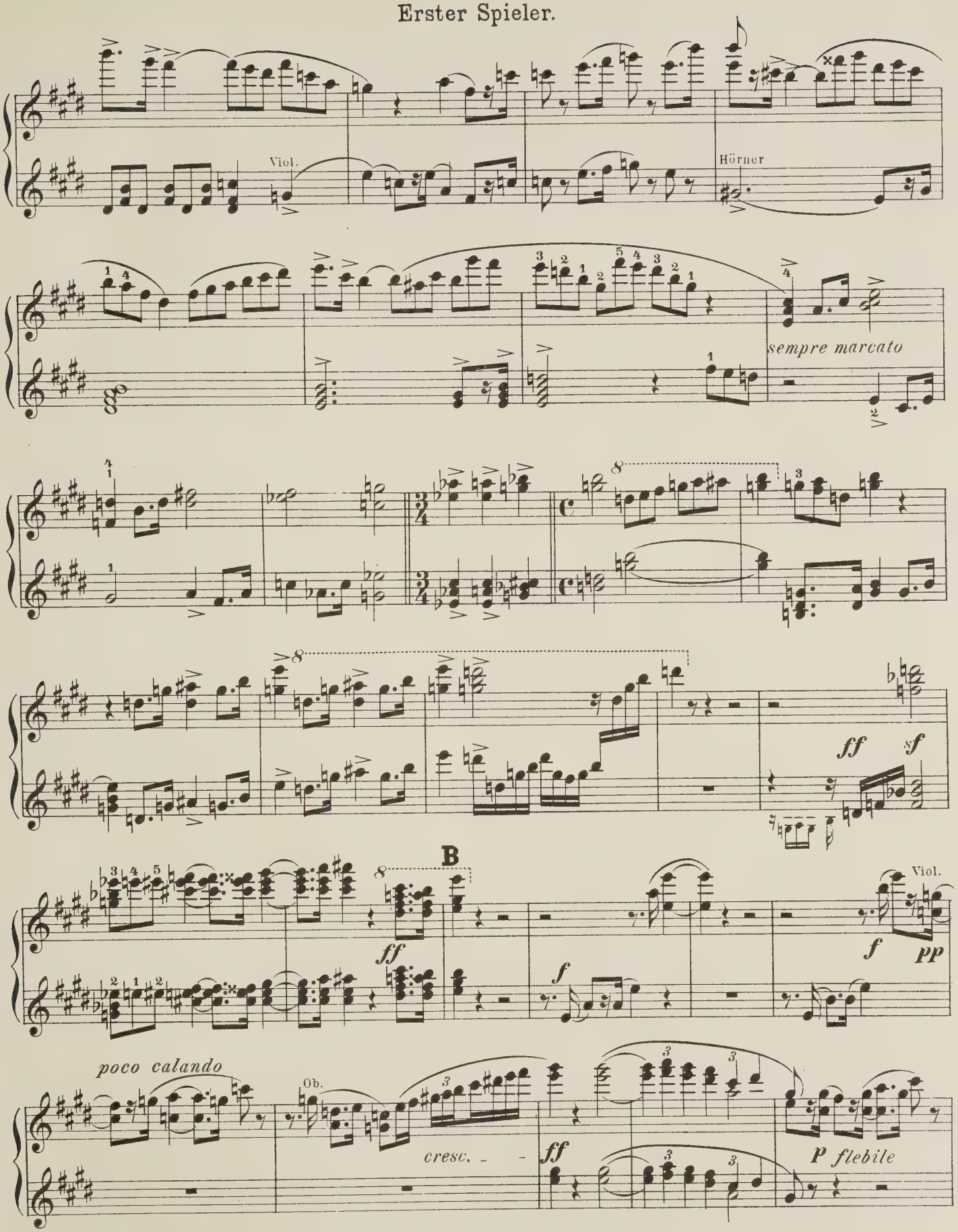
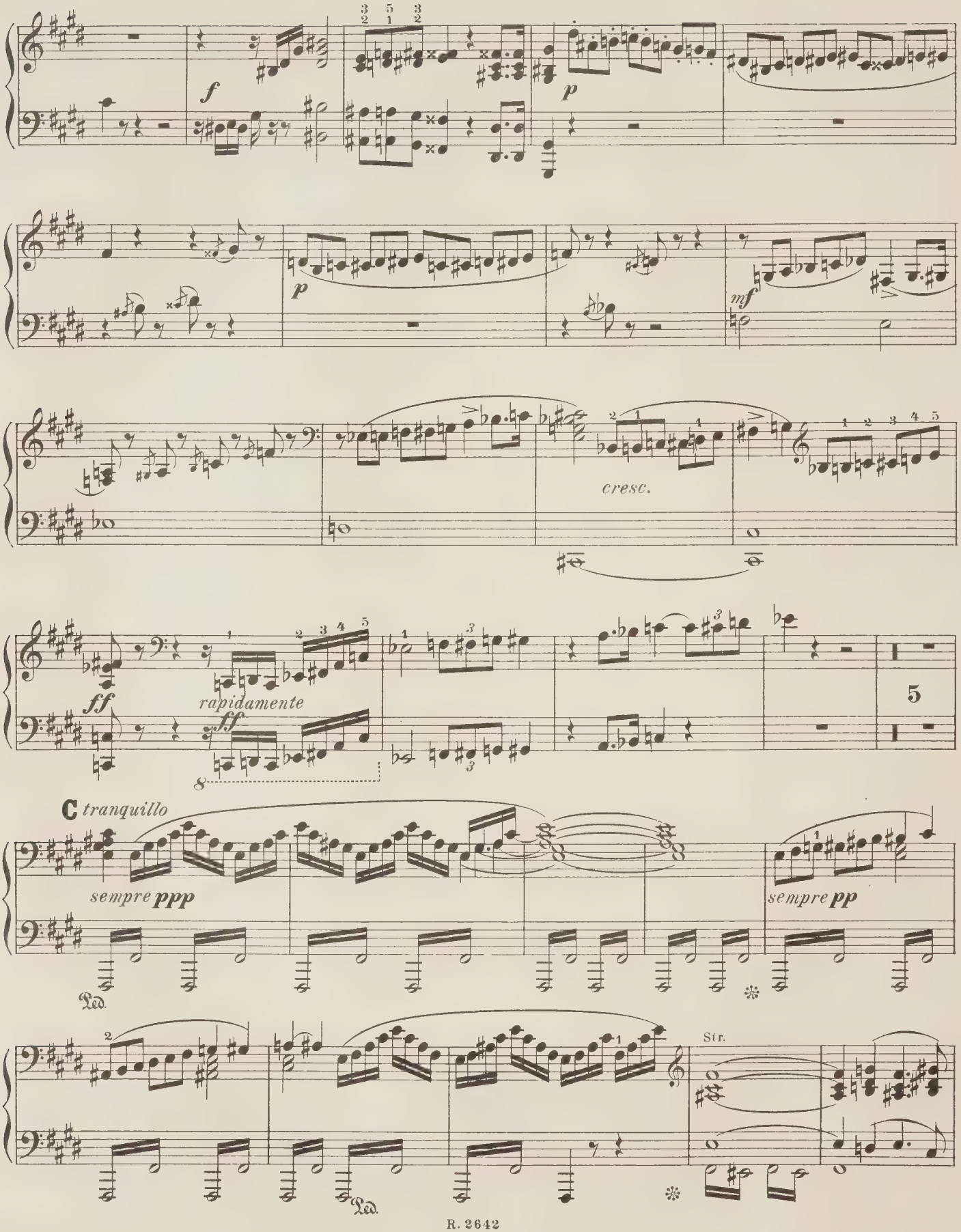


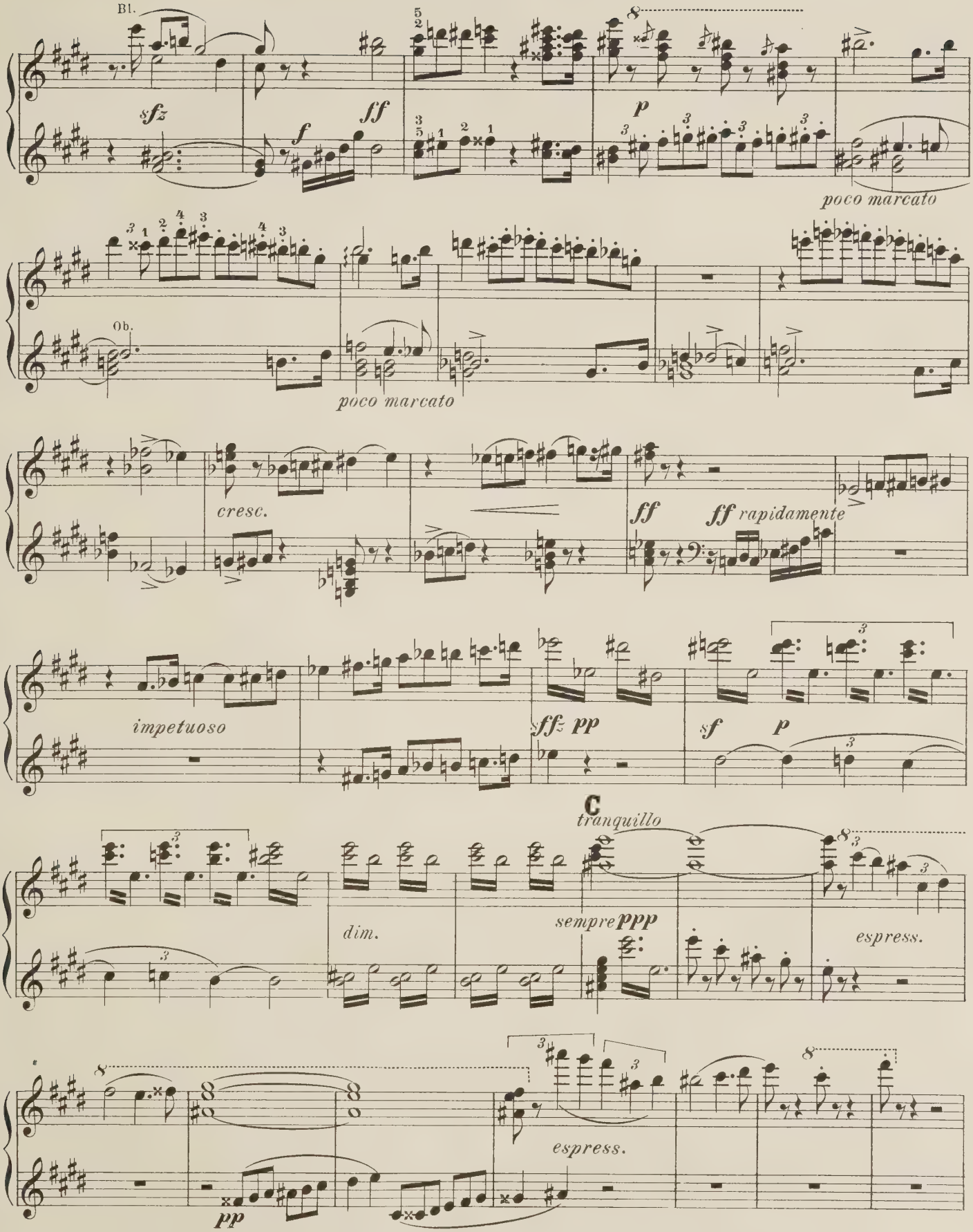
Erster Spieler.



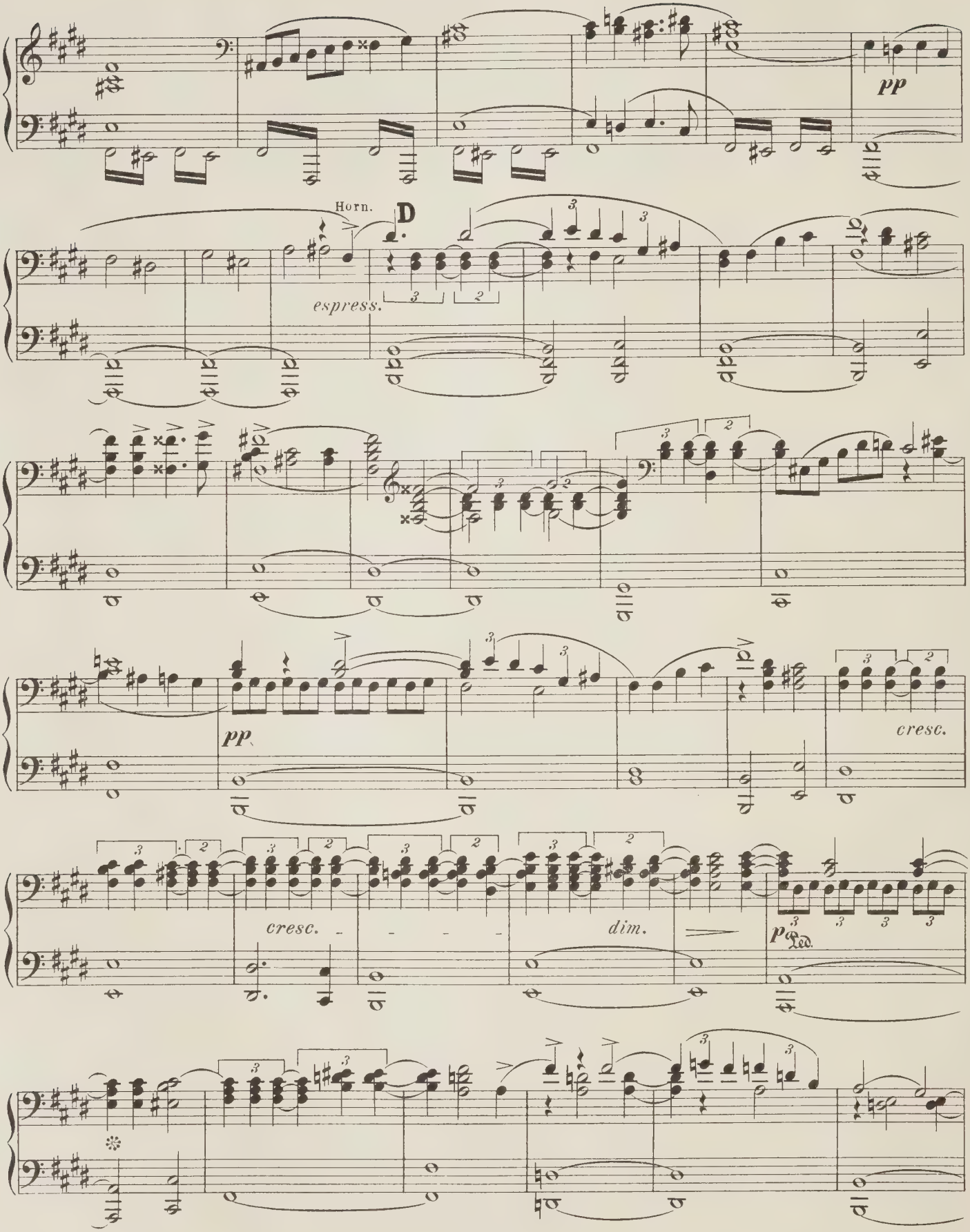
Zweiter Spieler.



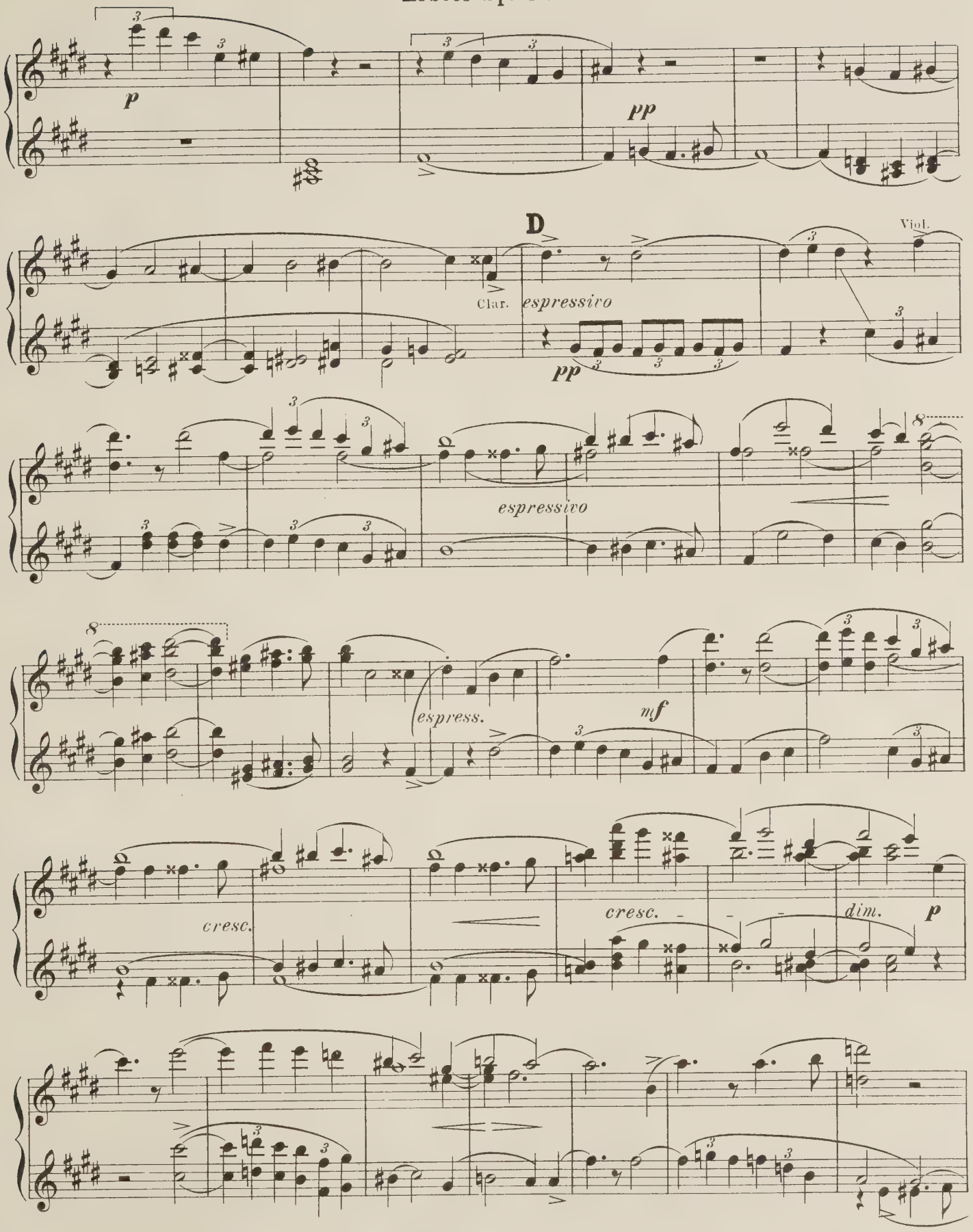
Erster Spieler.



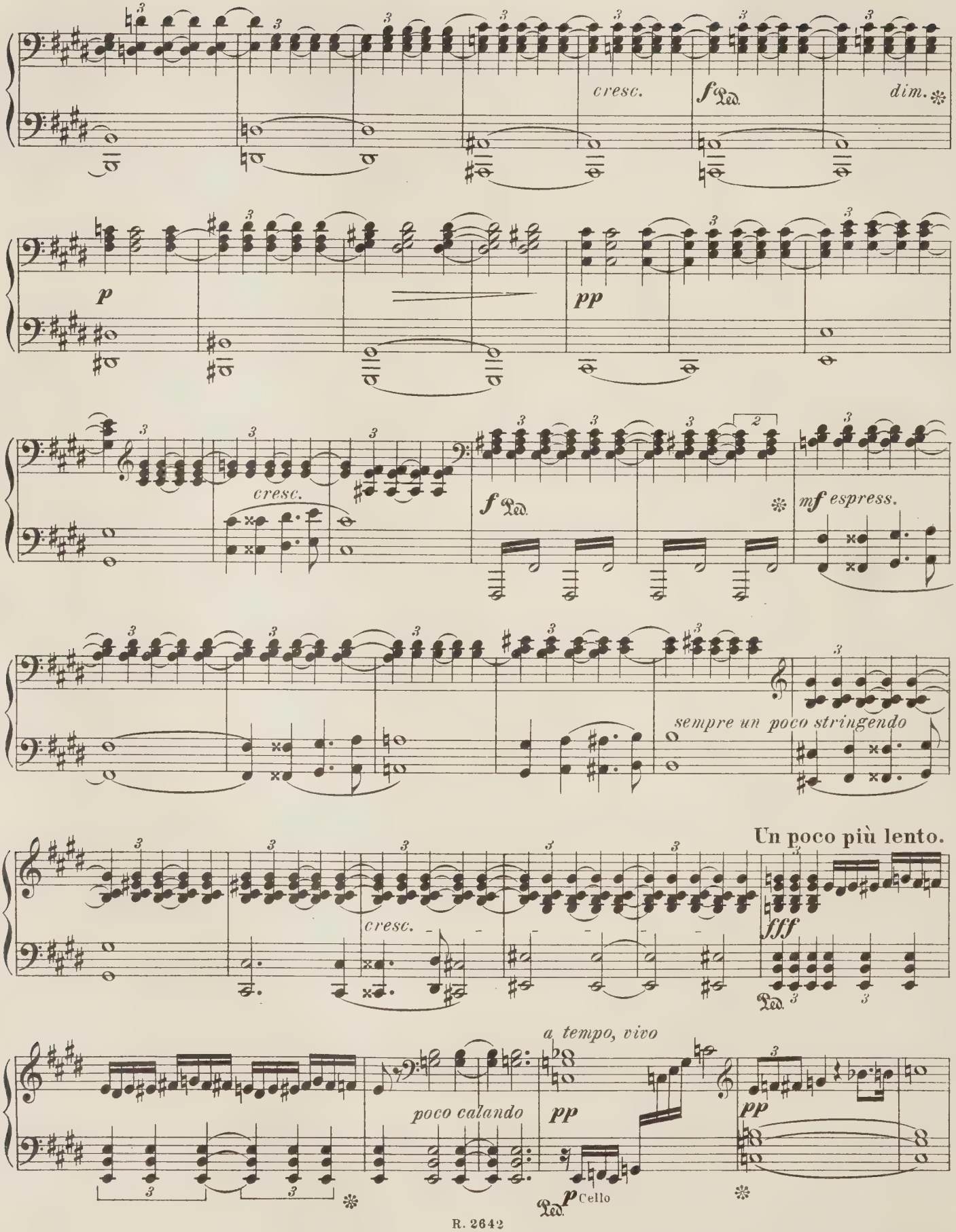
Zweiter Spieler.



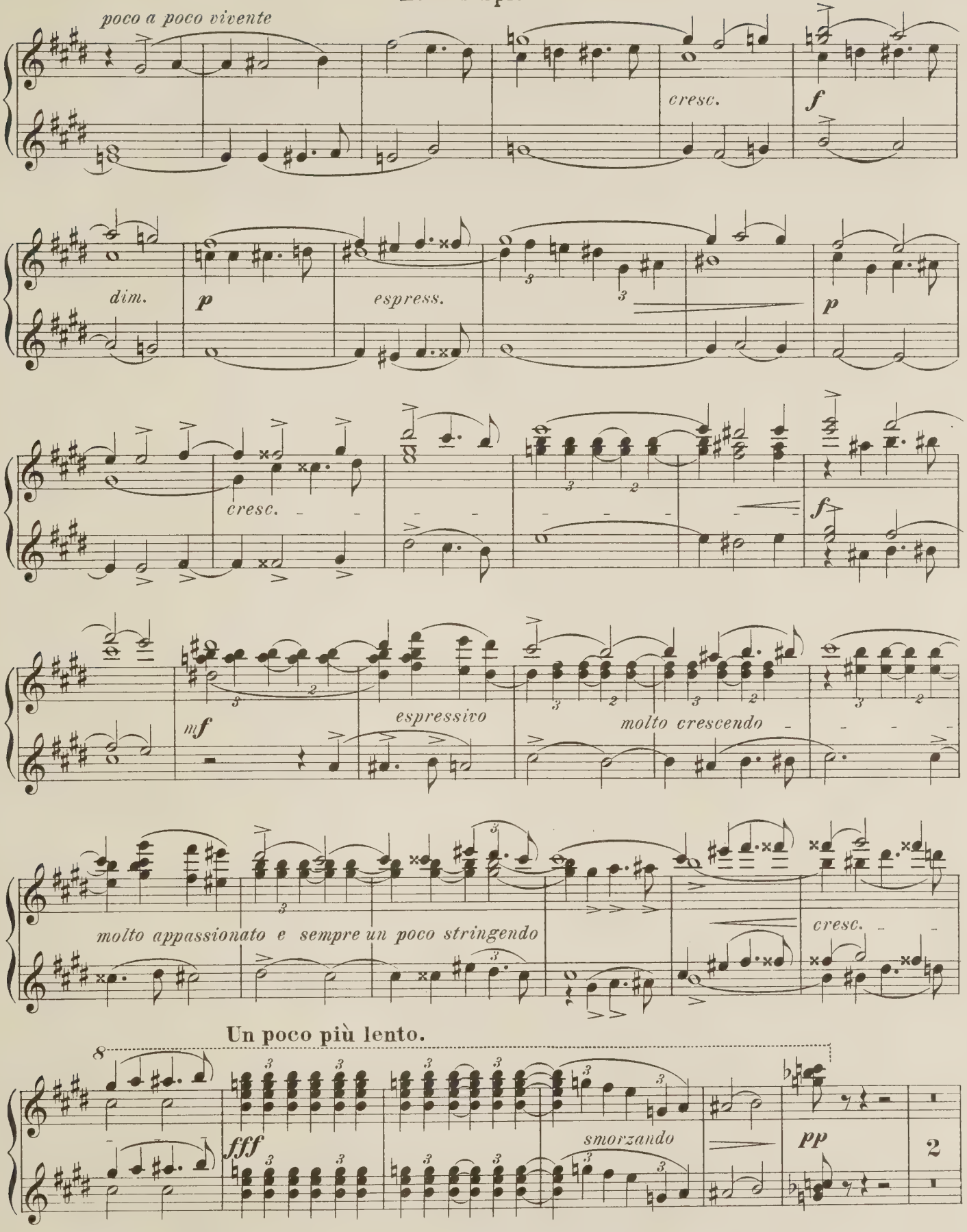
Erster Spieler.



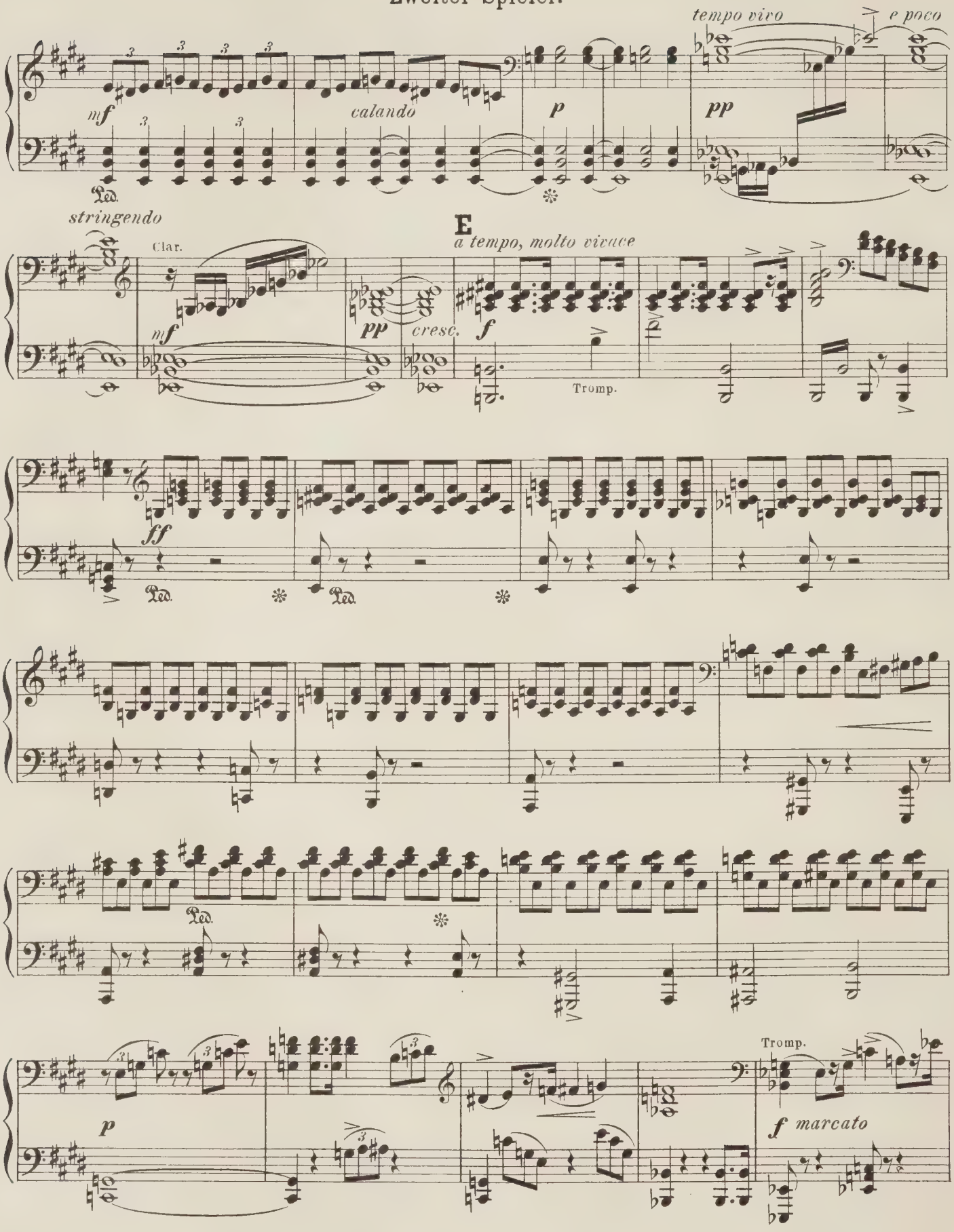
Zweiter Spieler.



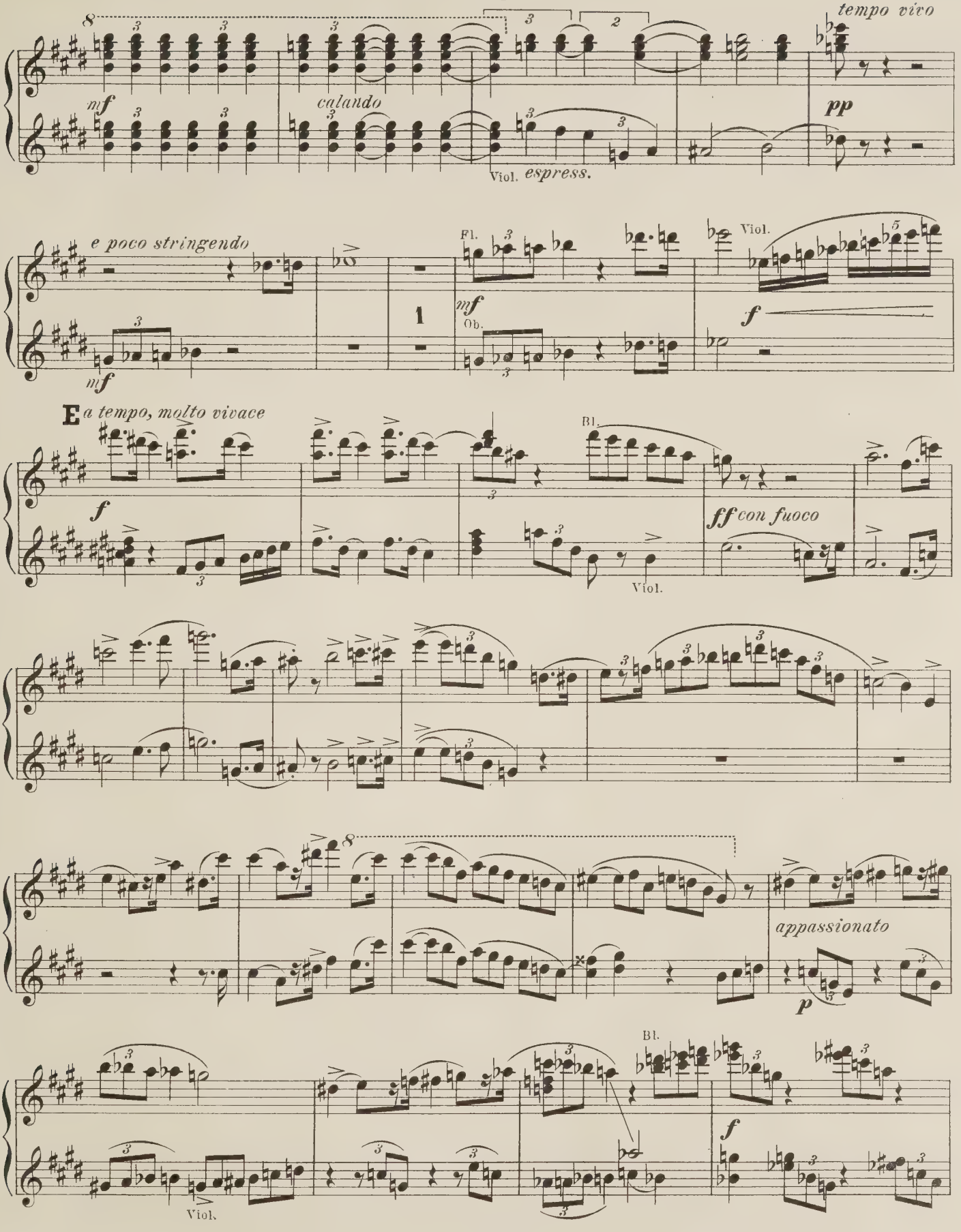
Erster Spieler.



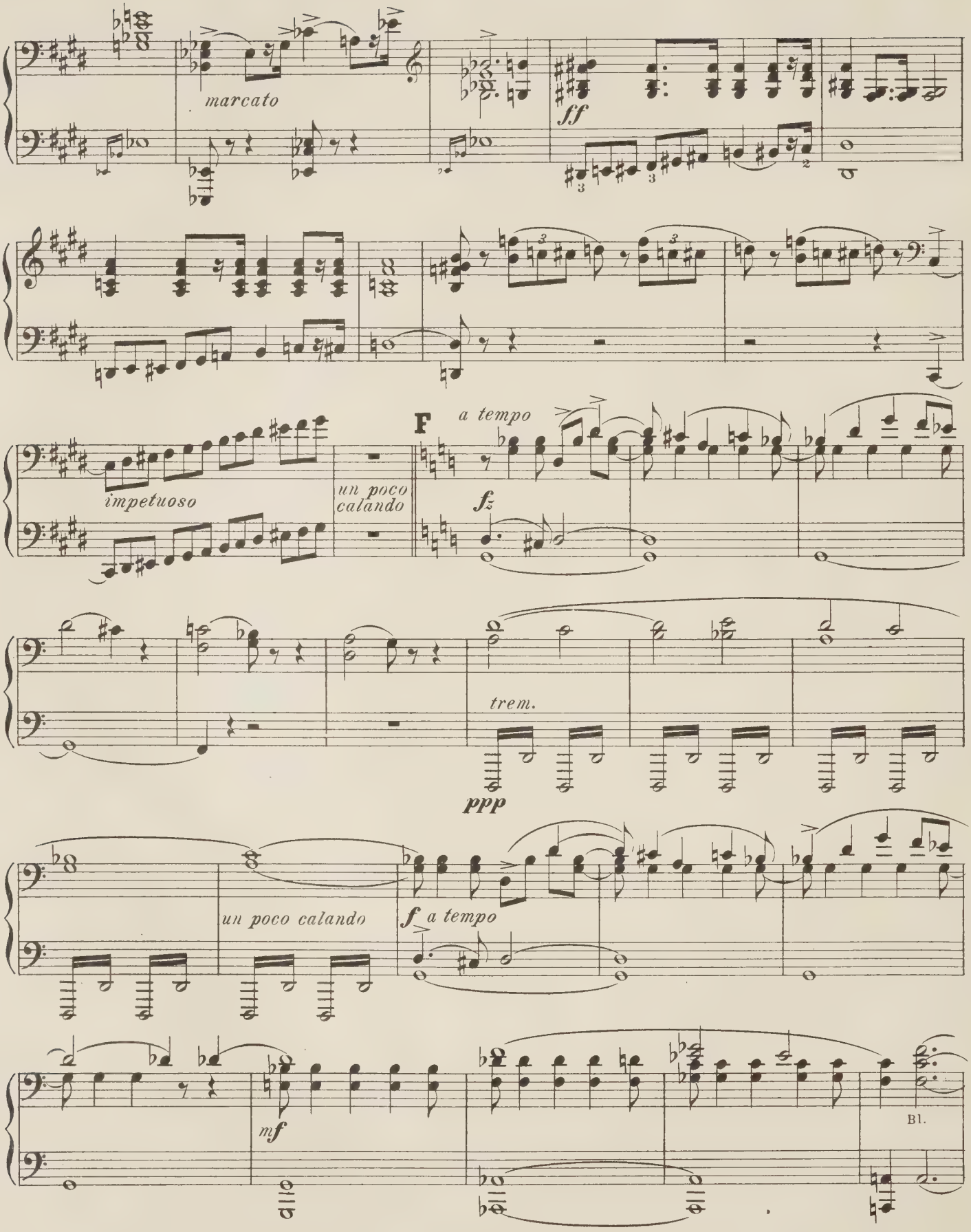
Zweiter Spieler.

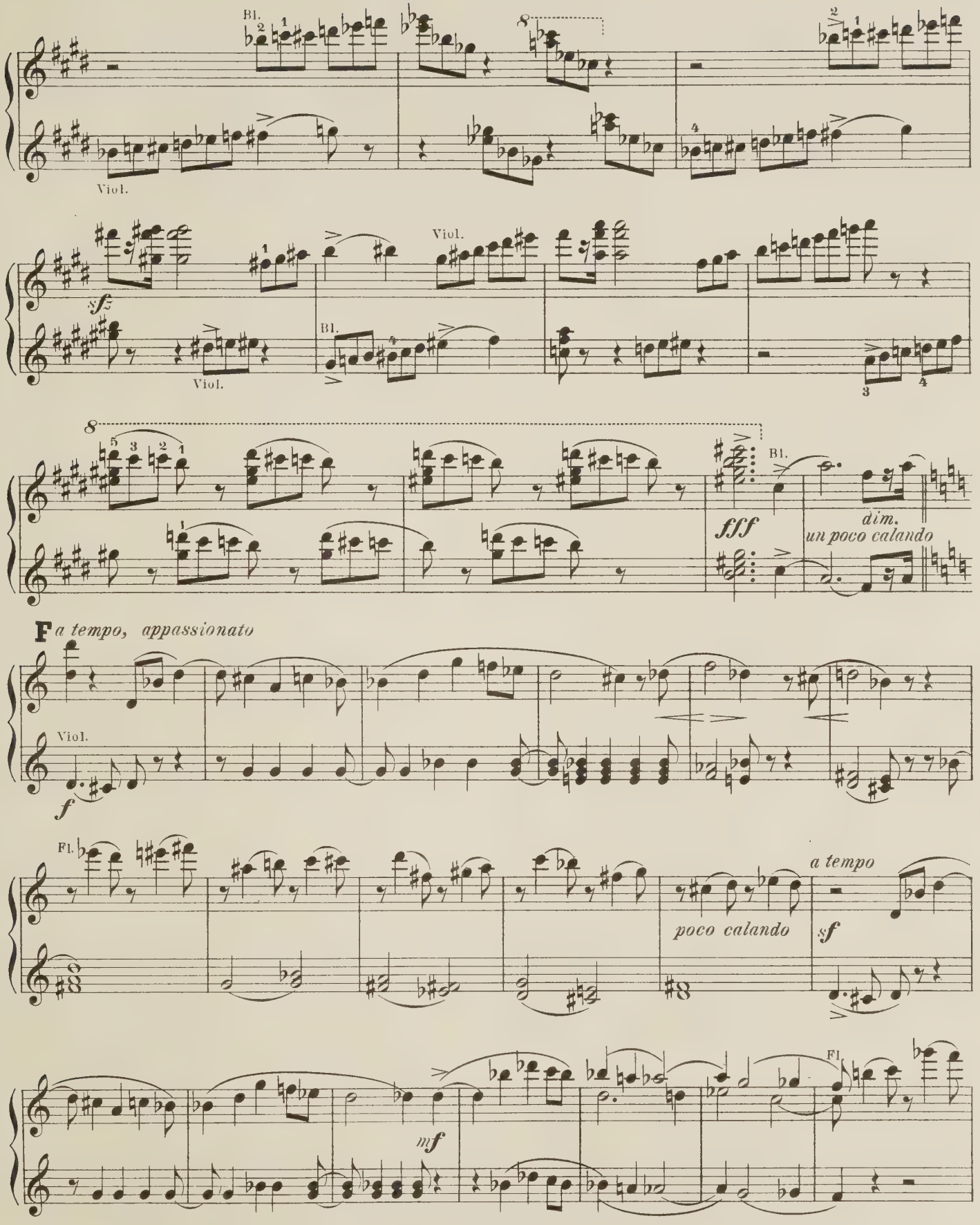


Erster Spieler.

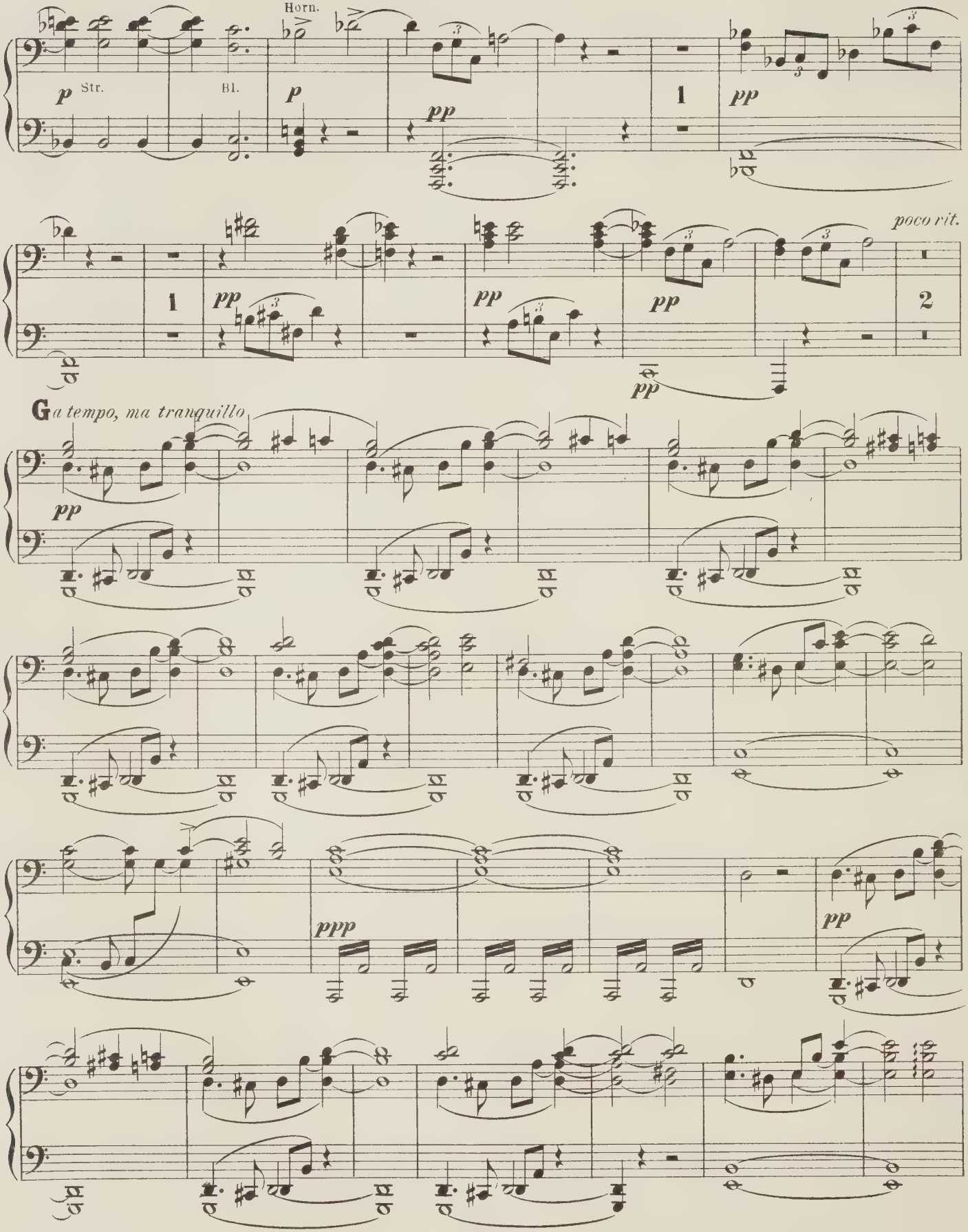


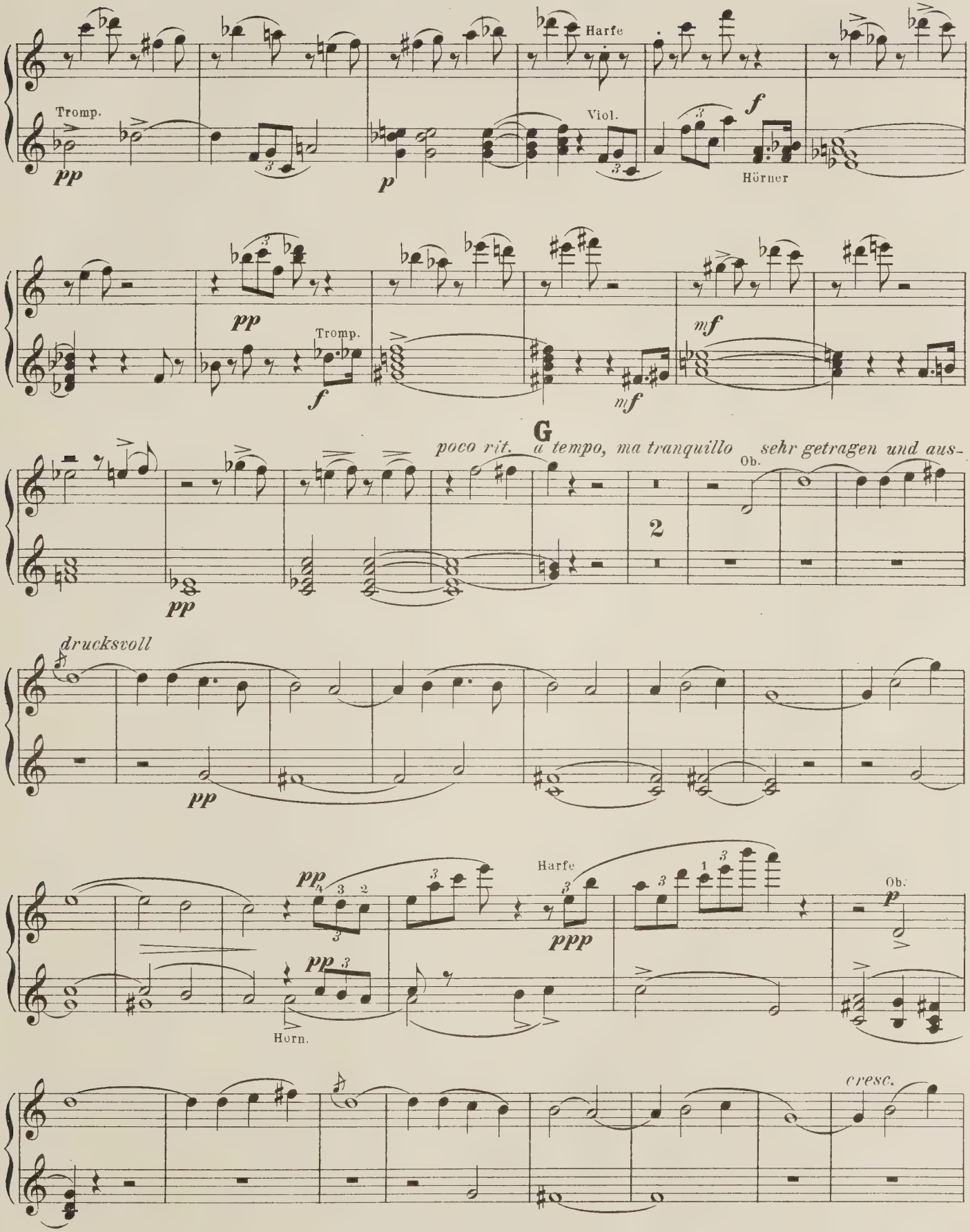
Zweiter Spieler.



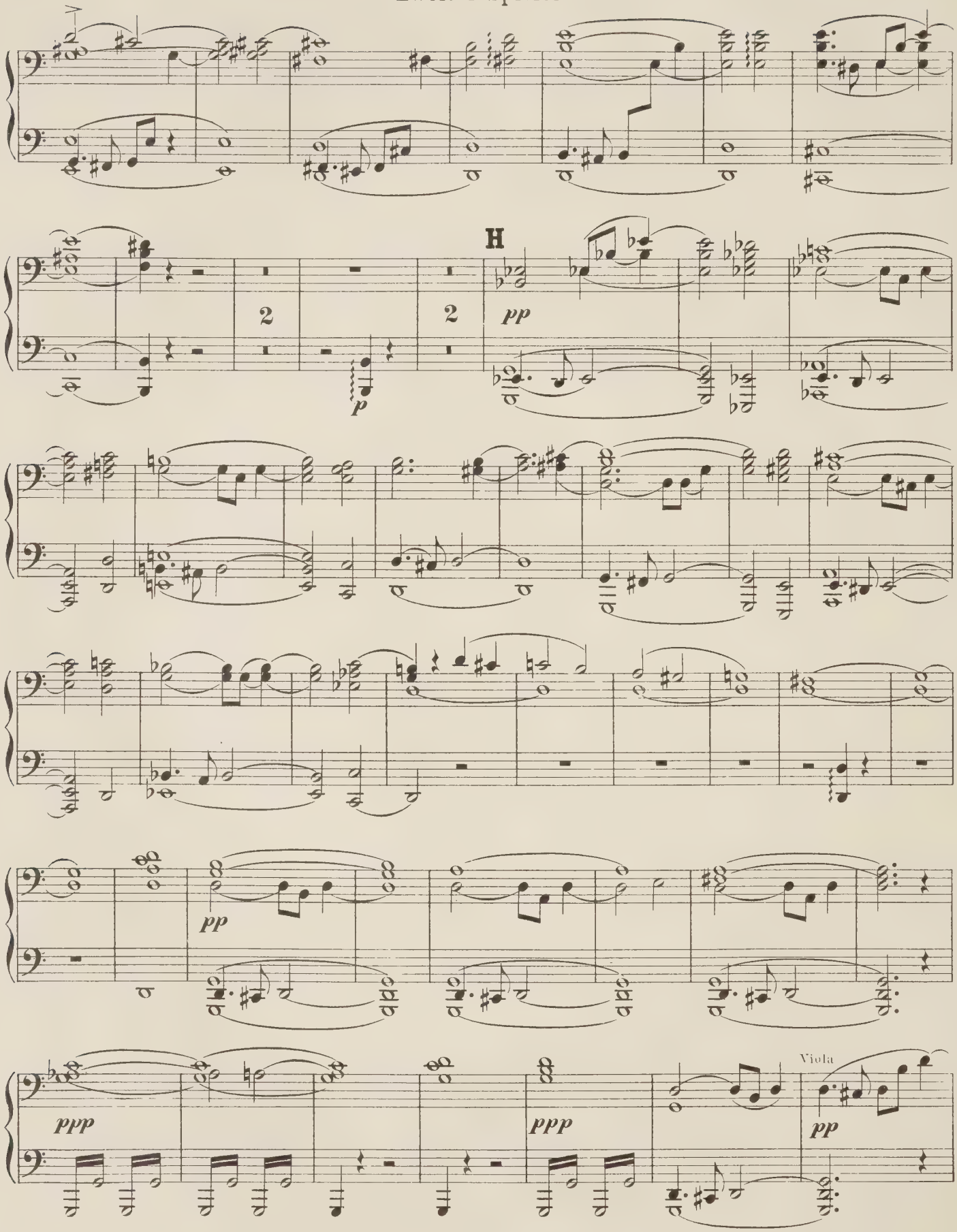

Bl.
Viol.
sfz
Viol.
Bl.
Viol.
fff
Bl.
dim.
un poco calando
F a tempo, appassionato
Viol.
f
Fl.
poco calando
a tempo
sf
mf
Fl.

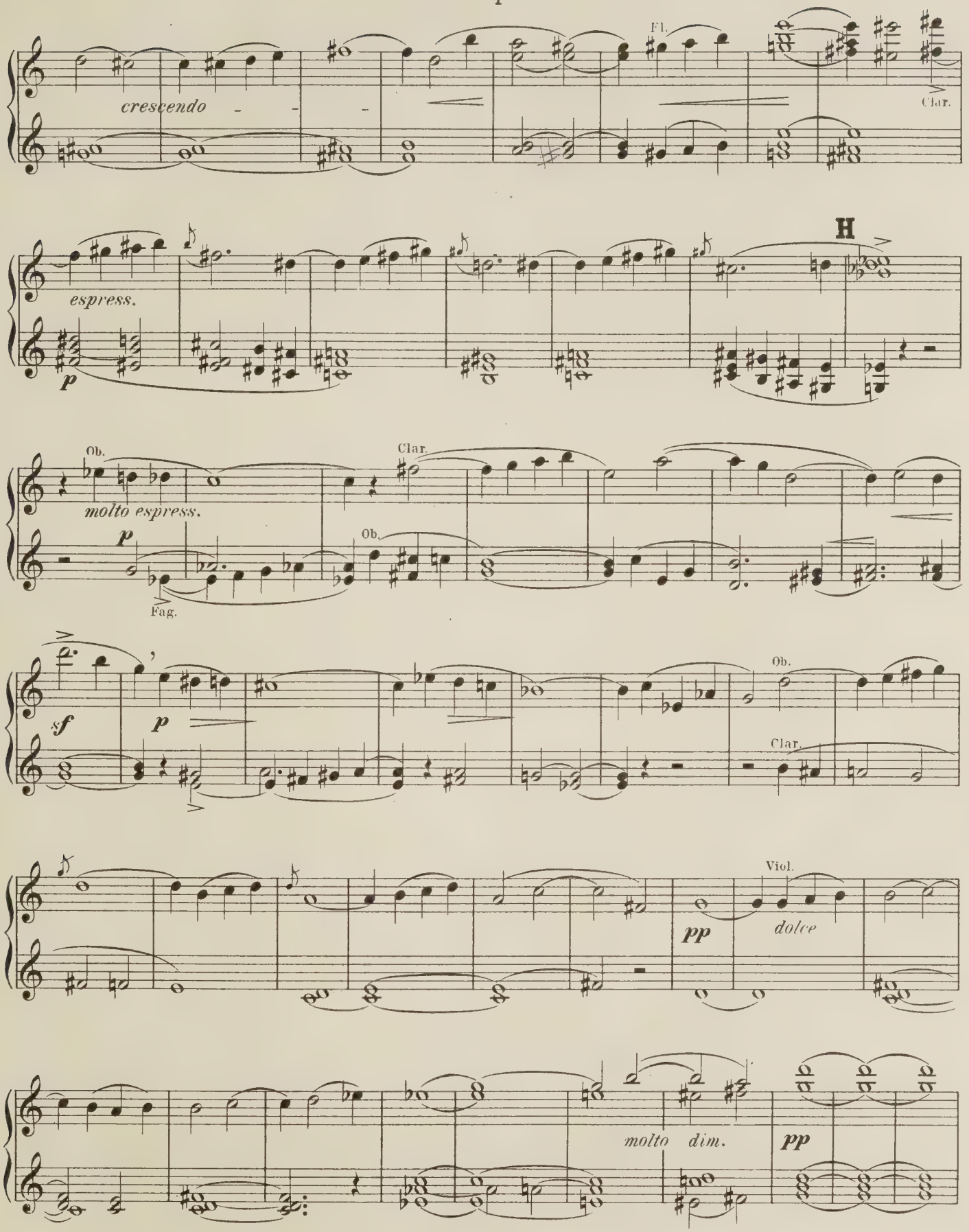
Zweiter Spieler.



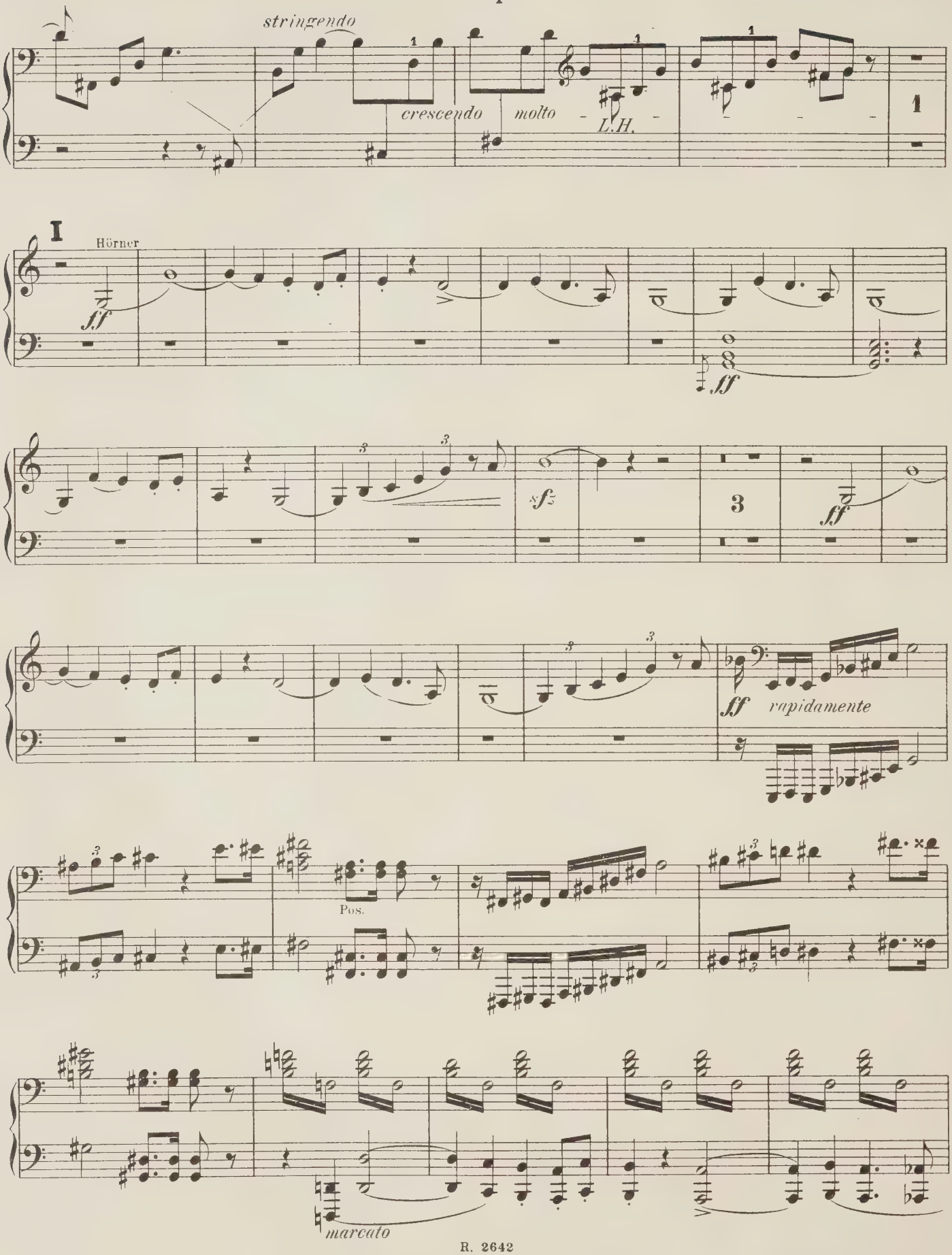

Tromp.
pp
Harfe
Viol.
p
f
Hörner
pp
Tromp.
f
mf
mf
G
poco rit. a tempo, ma tranquillo sehr getragen und aus-
Ob.
2
pp
drucksvoll
pp
pp
Harfe
ppp
Ob.
p
pp
Horn.
cresc.

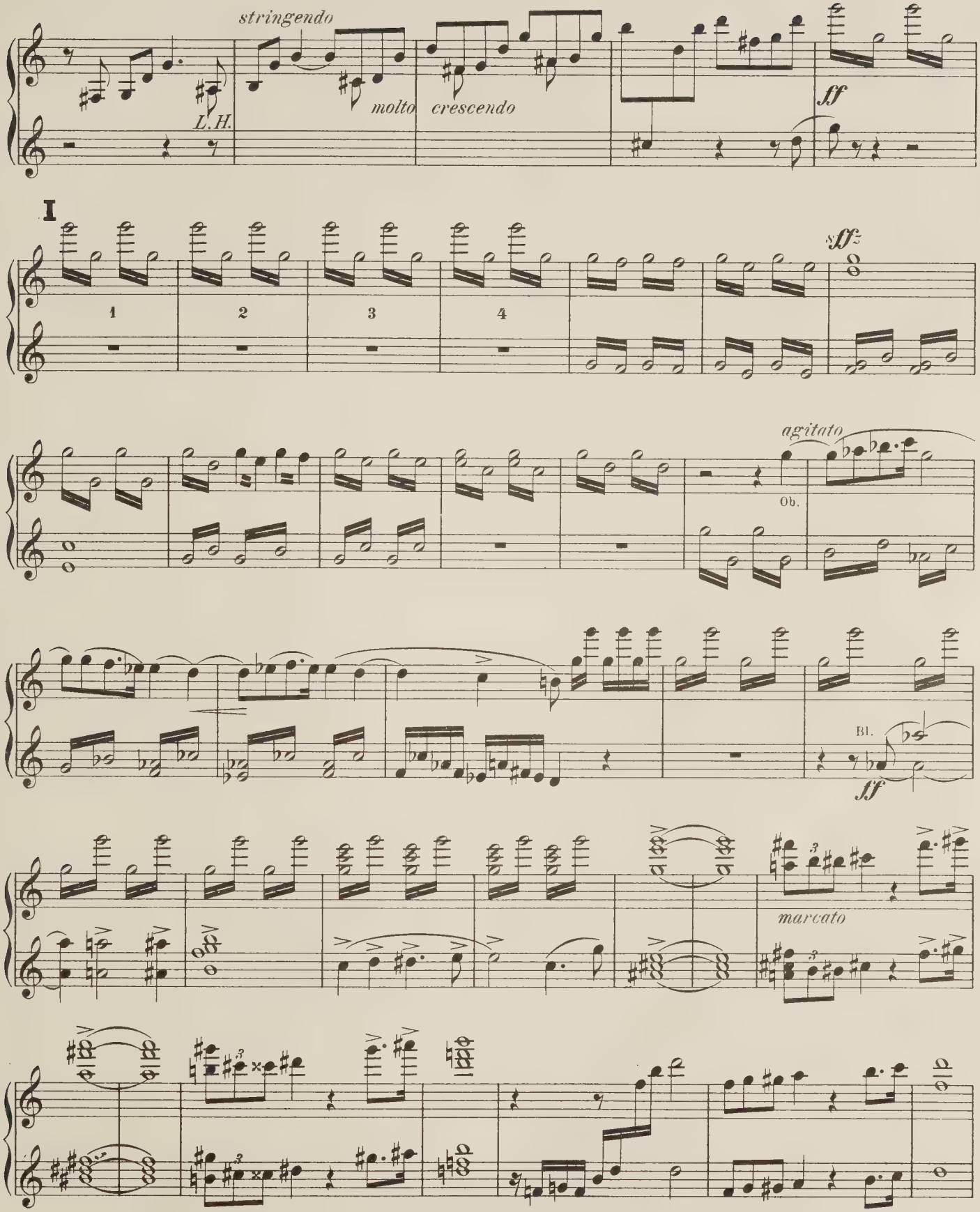
Zweiter Spieler.



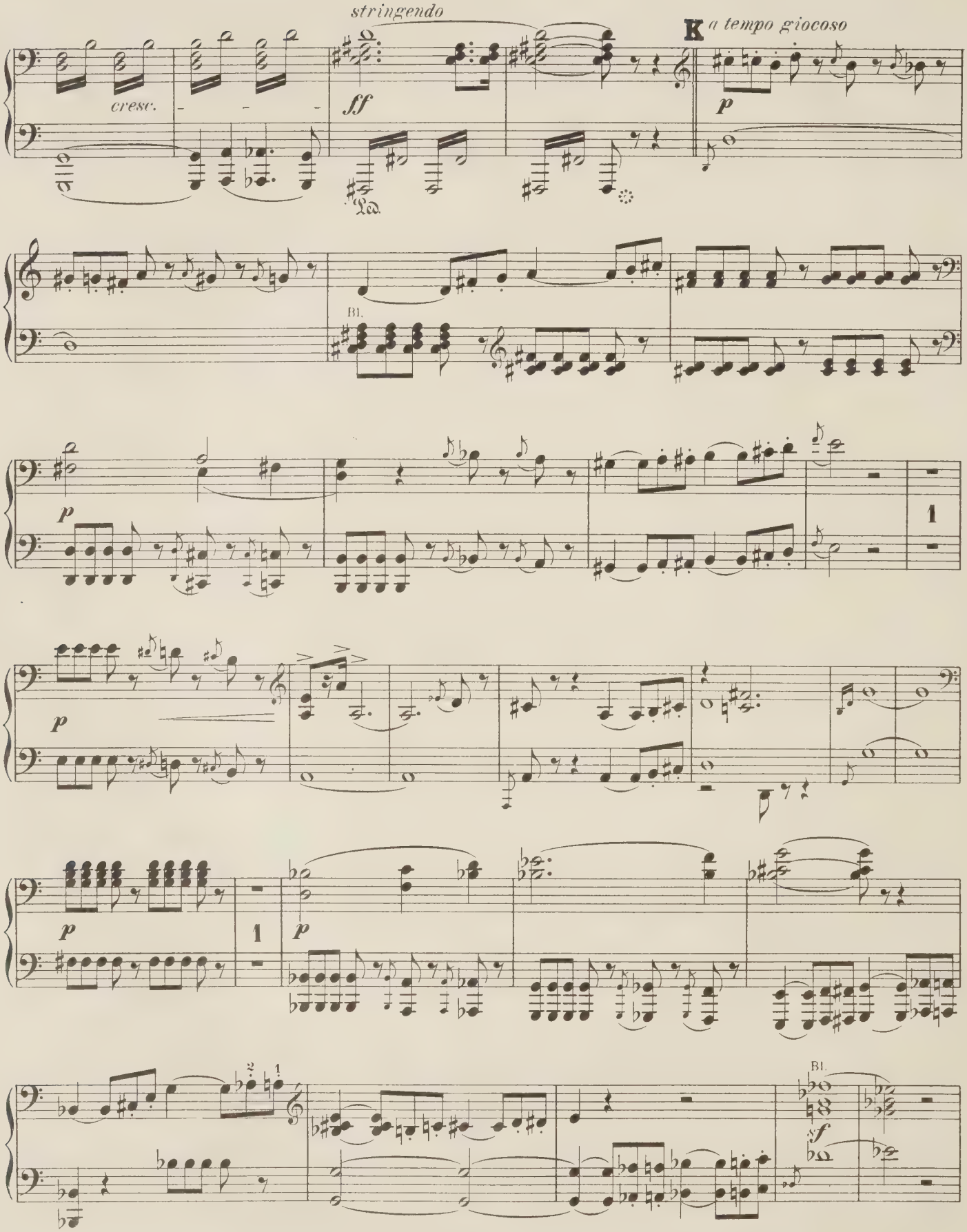

Fl.
crescendo
Clar.
espress.
p
H
Ob.
molto espress.
p
Clar.
Ob.
Fag.
sf
p
Ob.
Clar.
Viol.
pp
dolce
molto dim.
pp

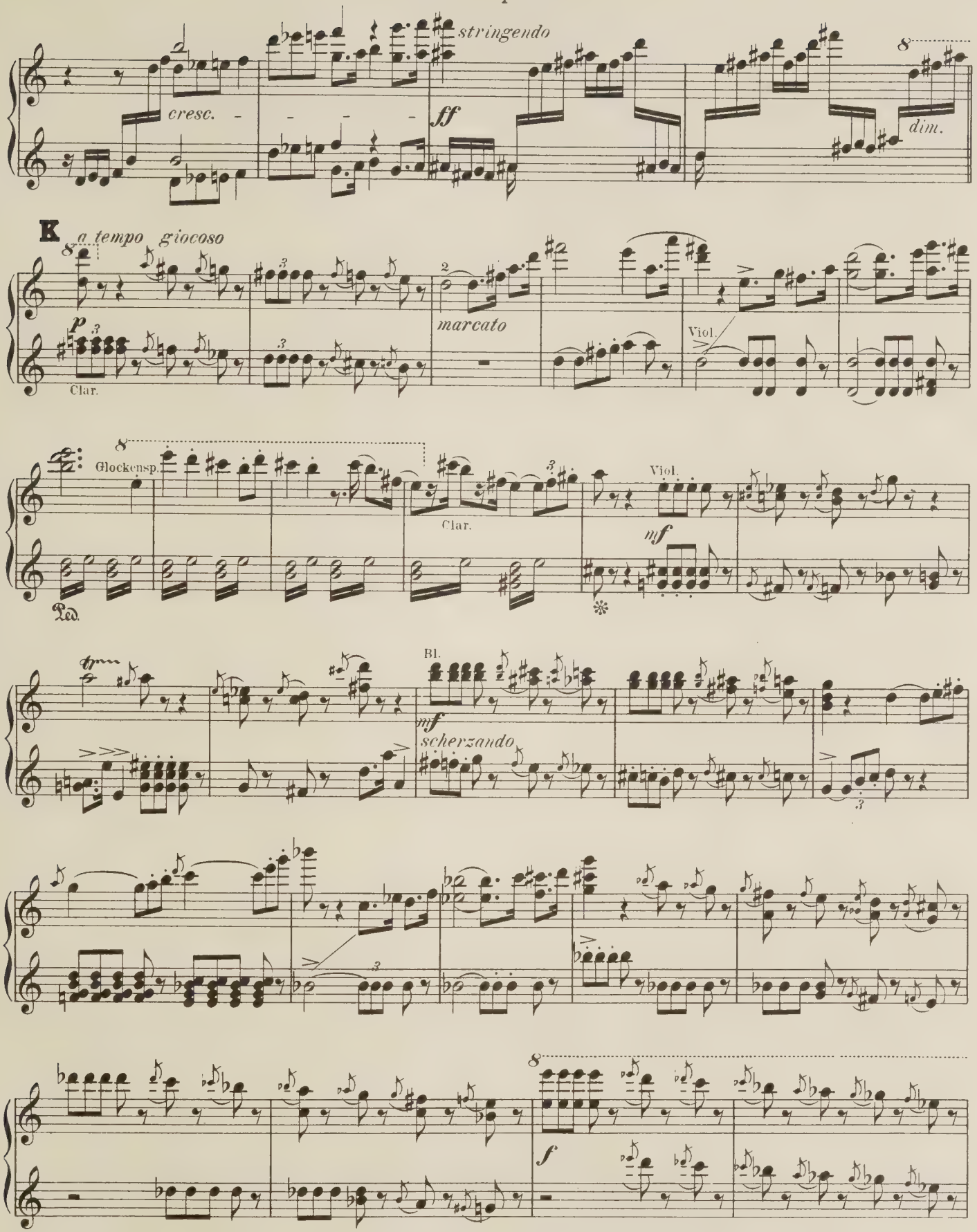
Zweiter Spieler.



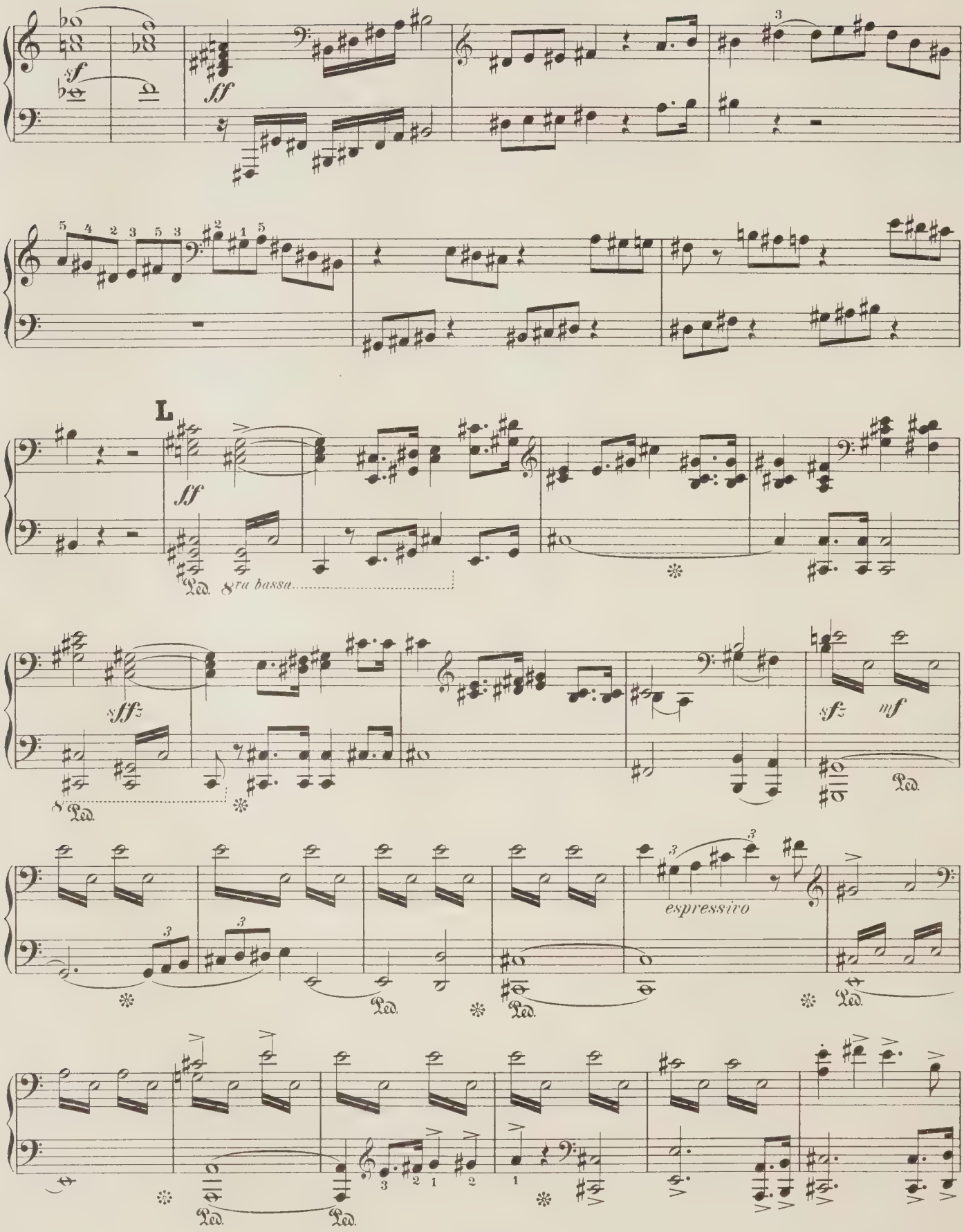

stringendo
L.H.
molto
crescendo
ff
I
1
2
3
4
sffz
agitato
Ob.
Bl.
ff
marcato

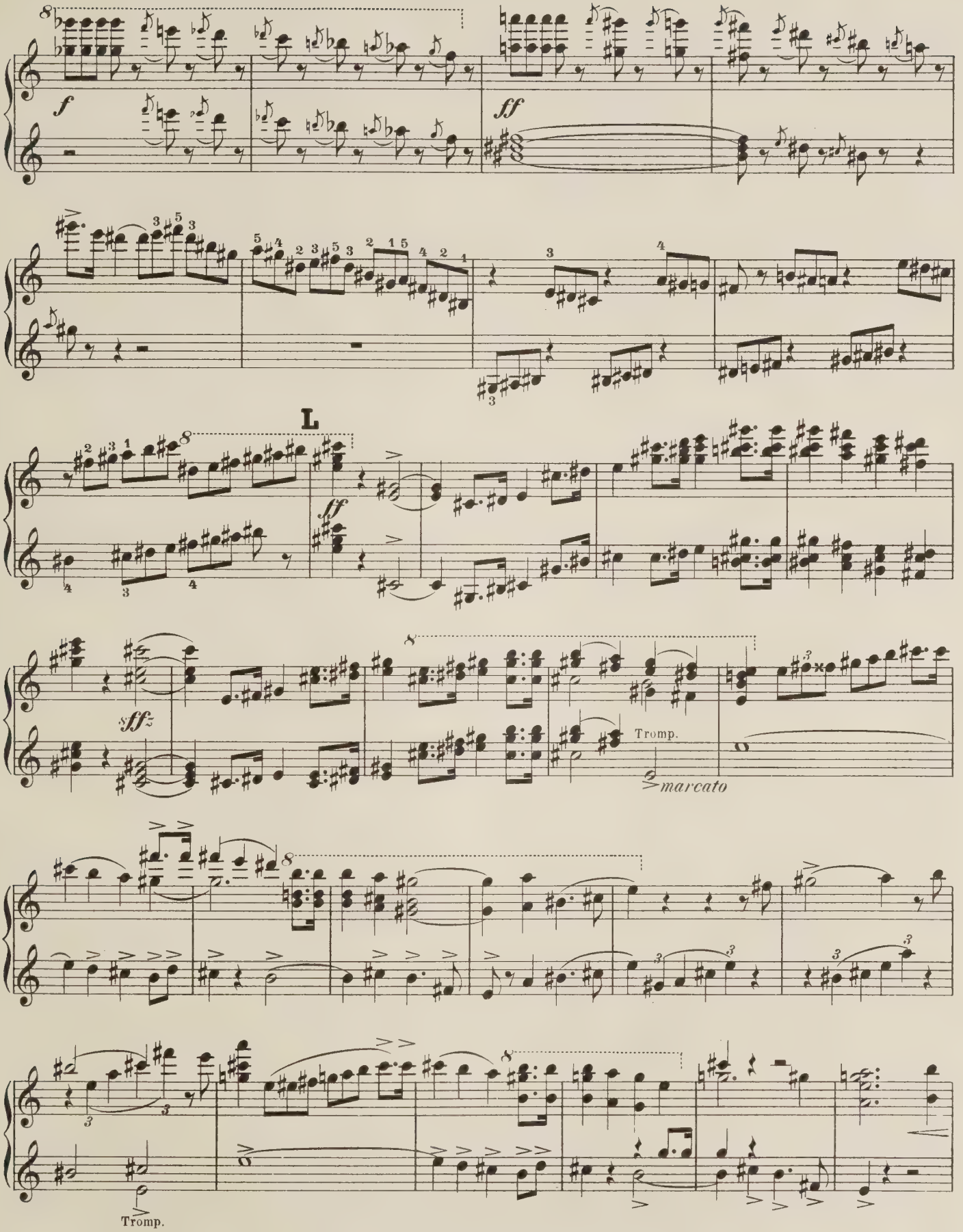
Zweiter Spieler.



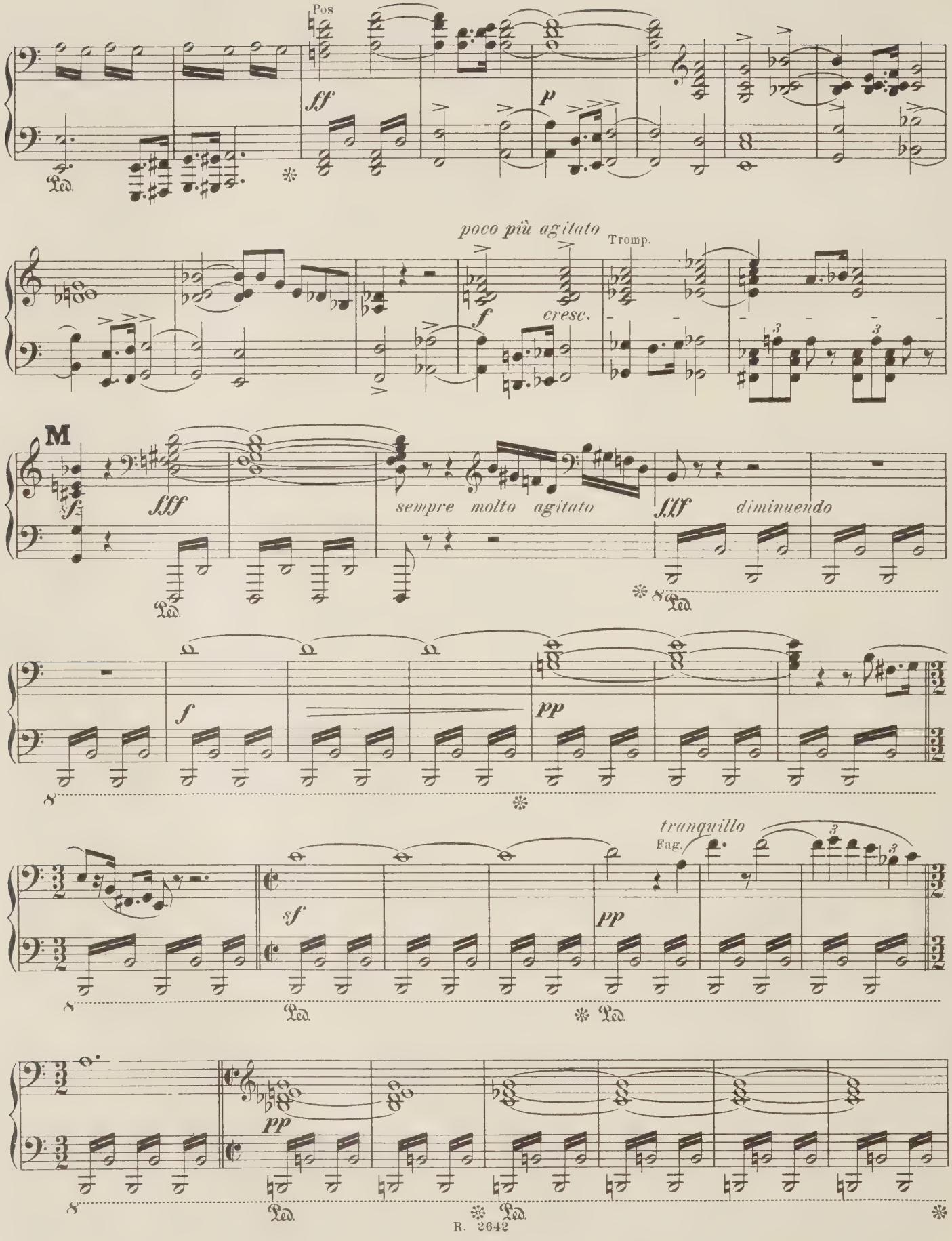

stringendo
cresc.
ff
dim.
K
a tempo giocoso
p
Clar.
marcato
Viol.
Glockensp.
Clar.
Viol.
nf
Ped.
Bl.
mf
scherzando
f

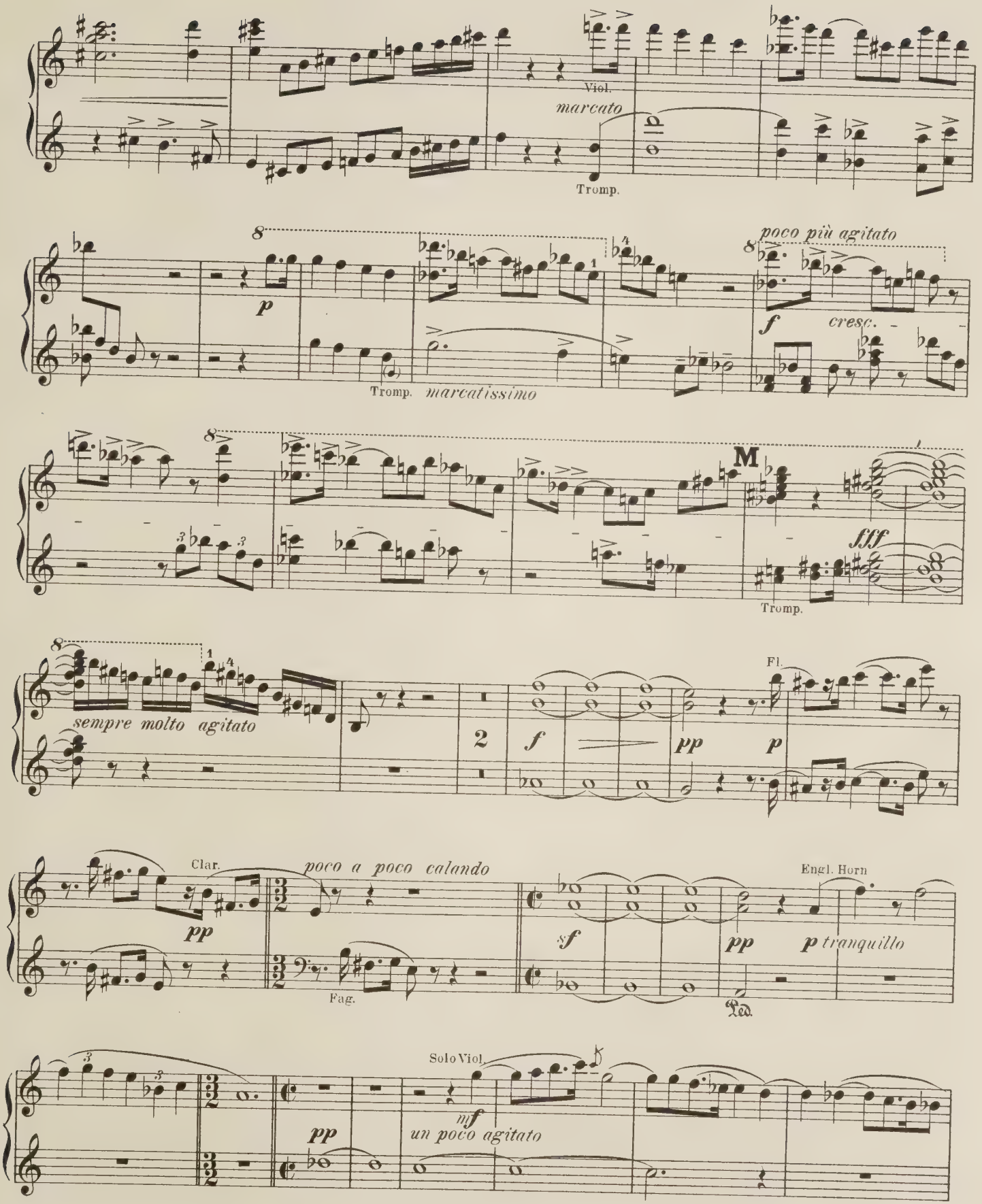
Zweiter Spieler.

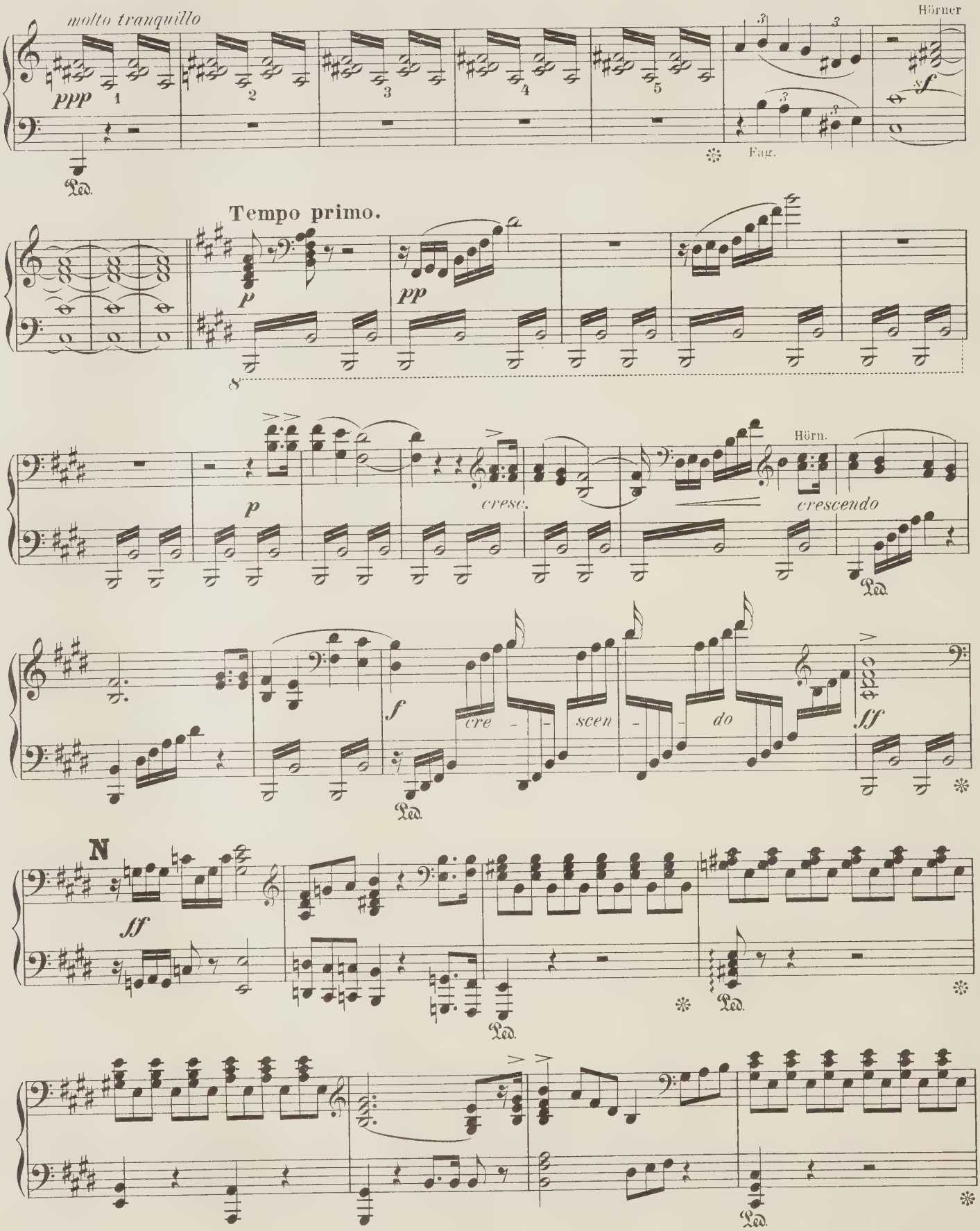



f
ff
L
ff
sffz
Tromp.
marcato
Tromp.

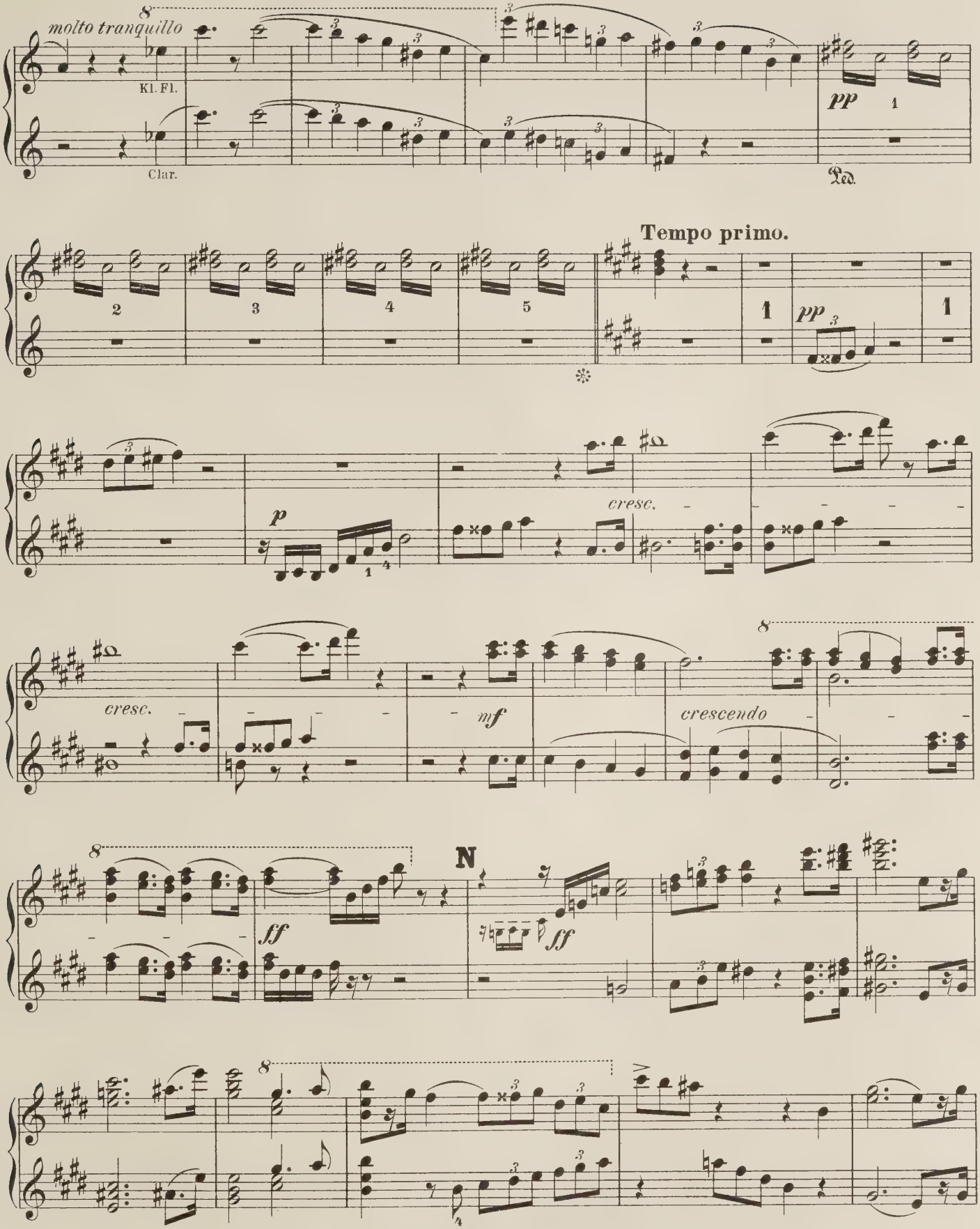
Zweiter Spieler.



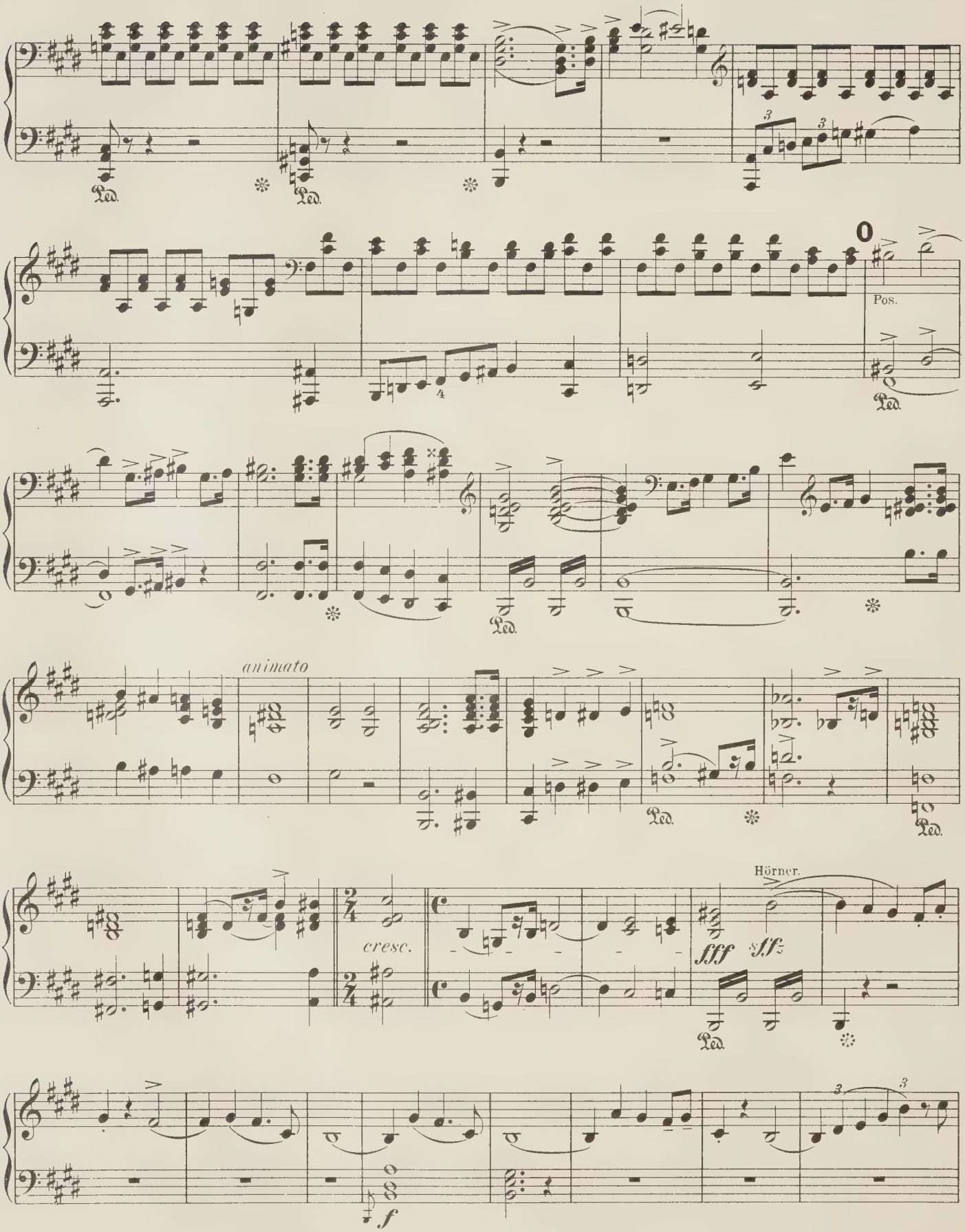

Viol.
marcato
Tromp.
poco più agitato
p
f
cresc.
Tromp.
marcatissimo
M
fff
Tromp.
sempre molto agitato
2
f
pp
p
Fl.
Clar.
pp
poco a poco calando
Fag.
sf
pp
p tranquillo
Engl. Horn
Solo Viol.
pp
mf
un poco agitato

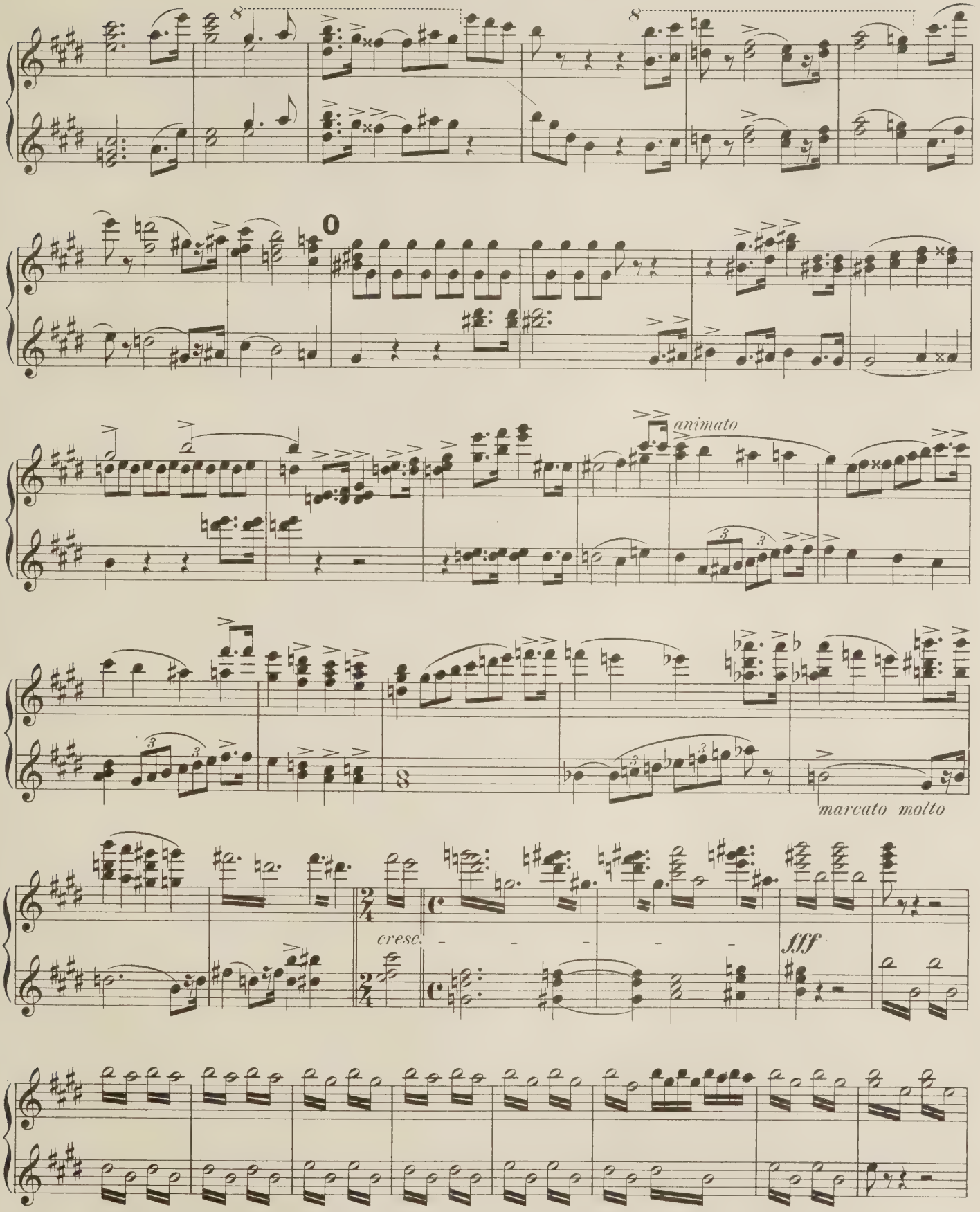

molto tranquillo
ppp
Hörner
Fag.
Ped.
Tempo primo.
p
pp
cresc.
Hörn.
crescendo
f
cre - scen - do
fff
N
ff

Erster Spieler.

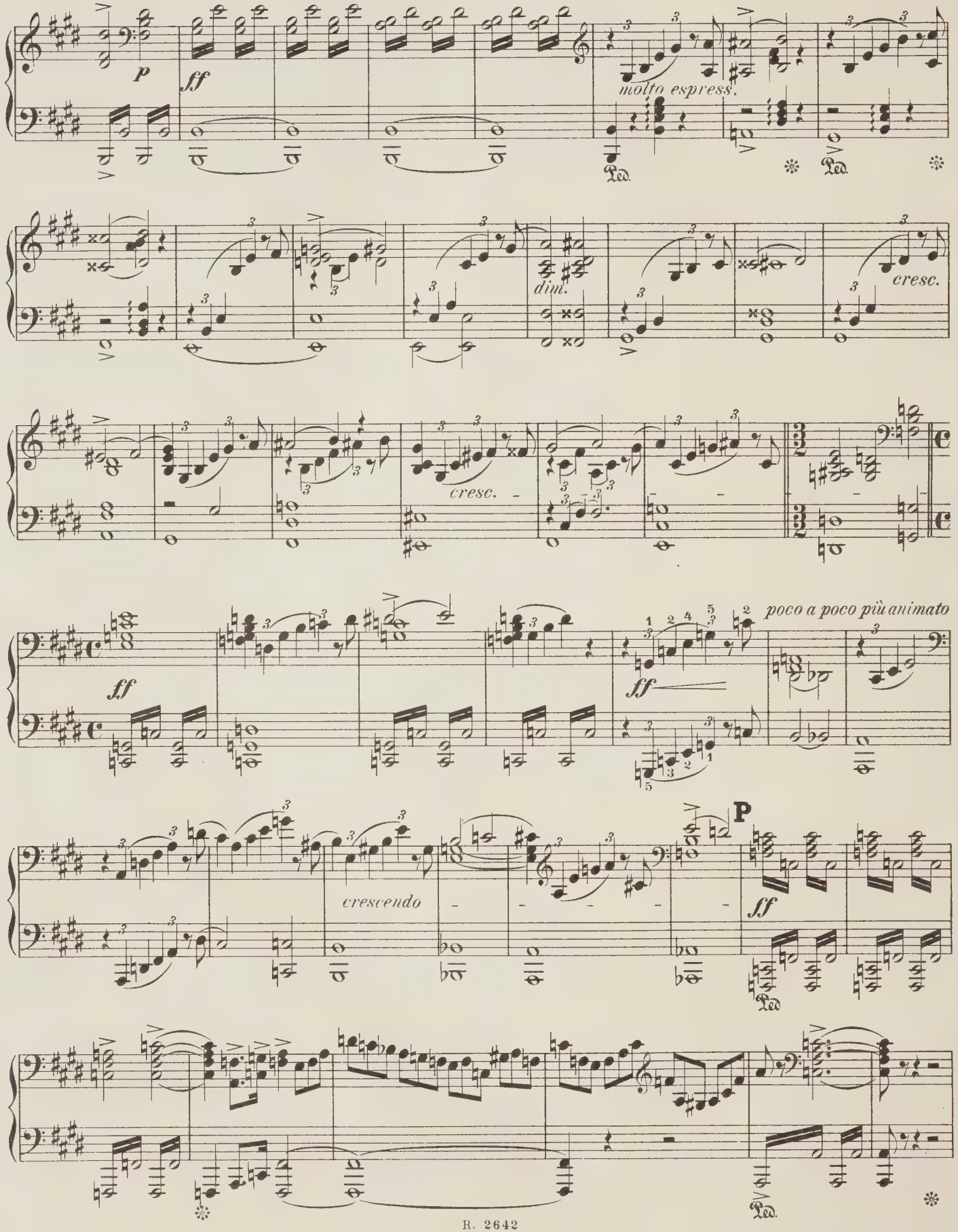


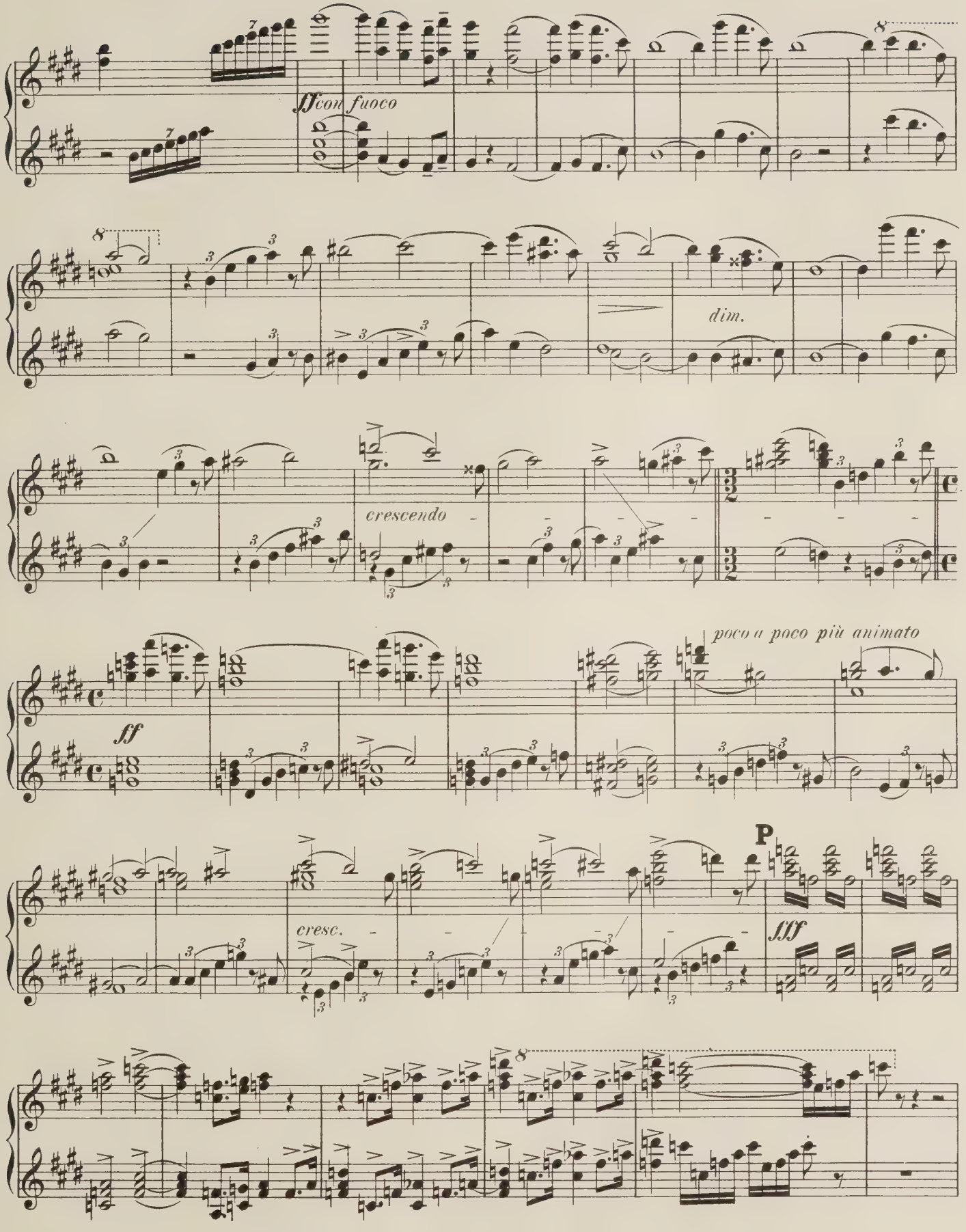
Zweiter Spieler.



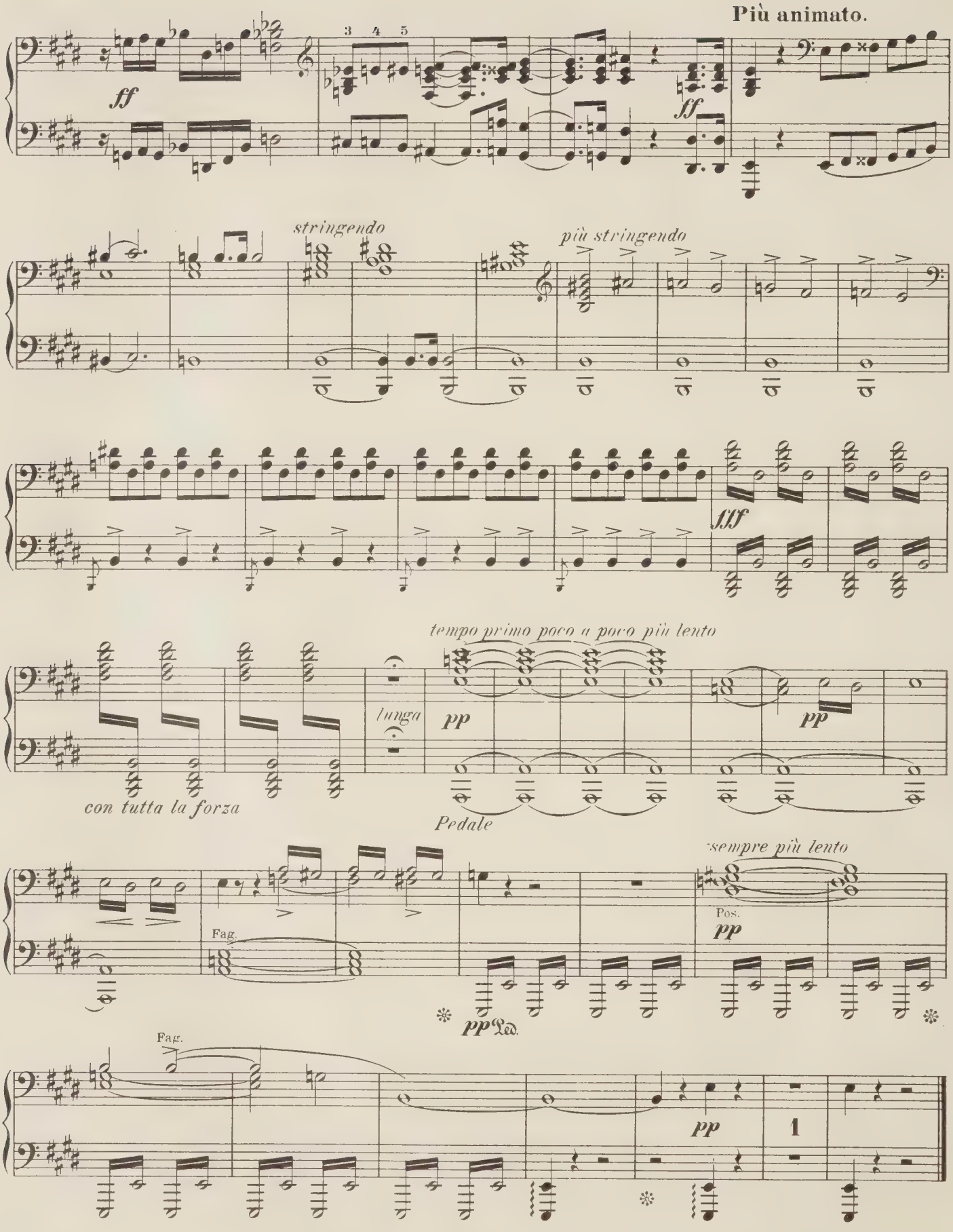

animato
marcato molto
cresc.
fff

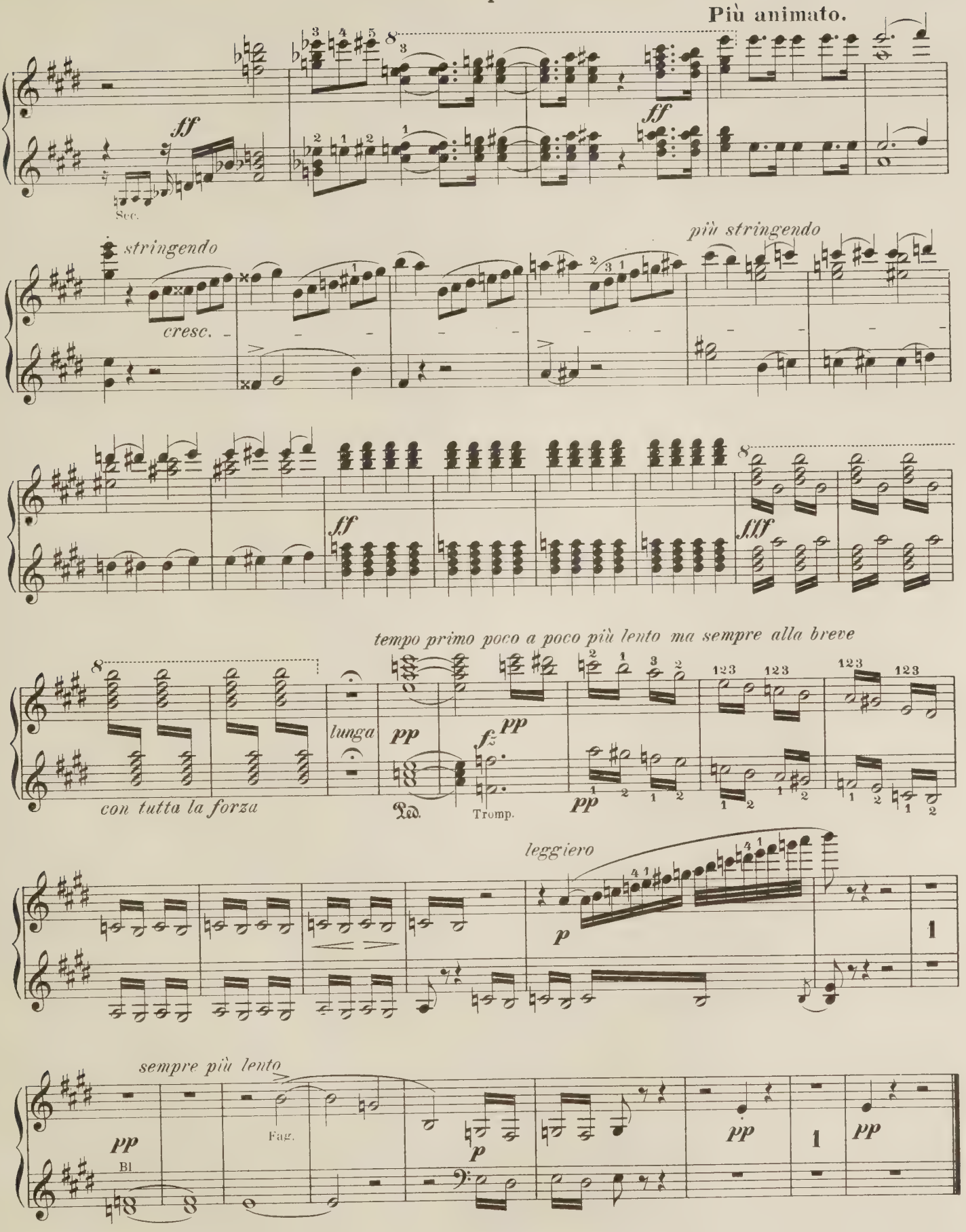
Zweiter Spieler.




ff con fuoco
dim.
crescendo
poco a poco più animato
ff
P
cresc.
fff

Zweiter Spieler





Stich und Druck der Röder'schen Officin in Leipzig

Don Juan:
Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchzieh'n im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede
Und, wär's auch nur für Augenblicke, siegen.
– –
Ich fliehe Ueberdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend schwärm' ich für die Gattung.
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja! Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!
– –
– –
Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tödlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; — der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

Nicolaus Lenau.

Meinem hochverehrten teuren Freunde

Alexander Ritter

gewidmet.

Macbeth.

Tondichtung für grosses Orchester

(nach Shakespeare's Drama)

von

Richard Strauss.

OP. 23.

Verl. № 2680. Partitur *(zum Privatgebrauch)* ... netto Mk. 16 _

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Lith Anst. v. C. G. Röder, Leipzig

MACBETH

nach Shakespeares Drama.

Tondichtung für grosses Orchester

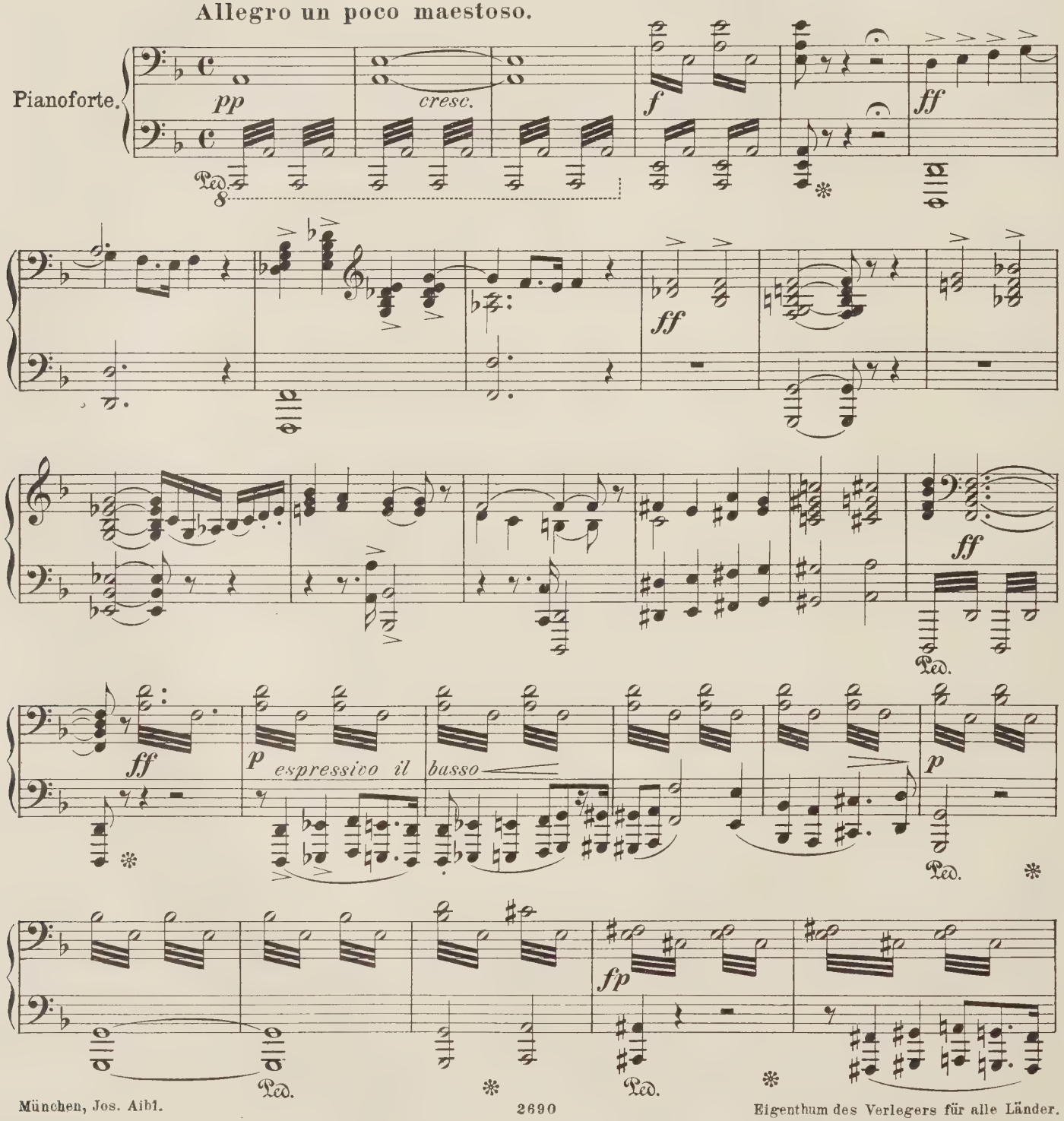
von

Richard Strauss. Op. 23.

Zweiter Spieler.

Übertr. v. Ludwig Thuille.

Allegro un poco maestoso.



München, Jos. Aibl. 2690

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nach Shakespeares Drama.

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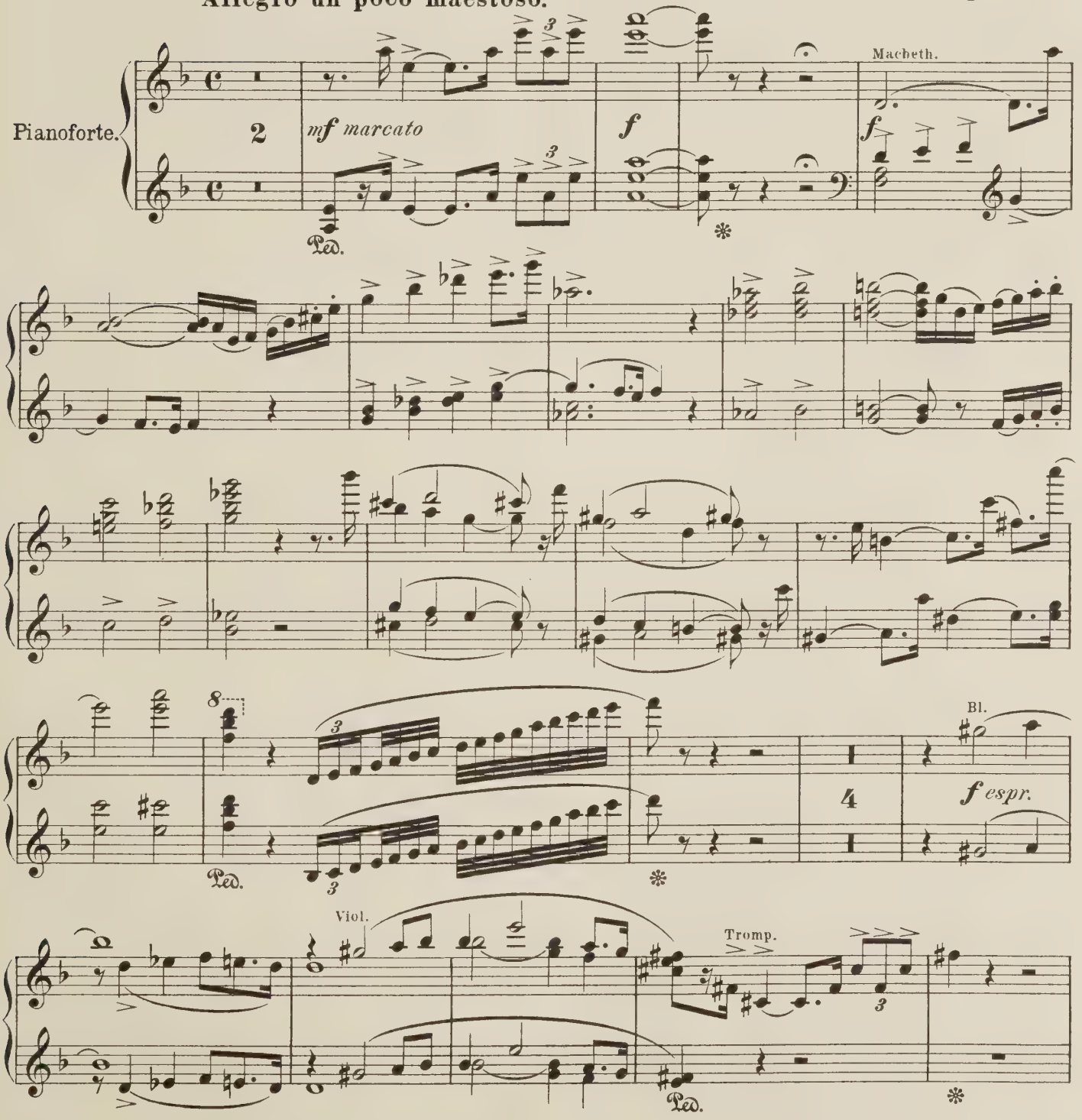
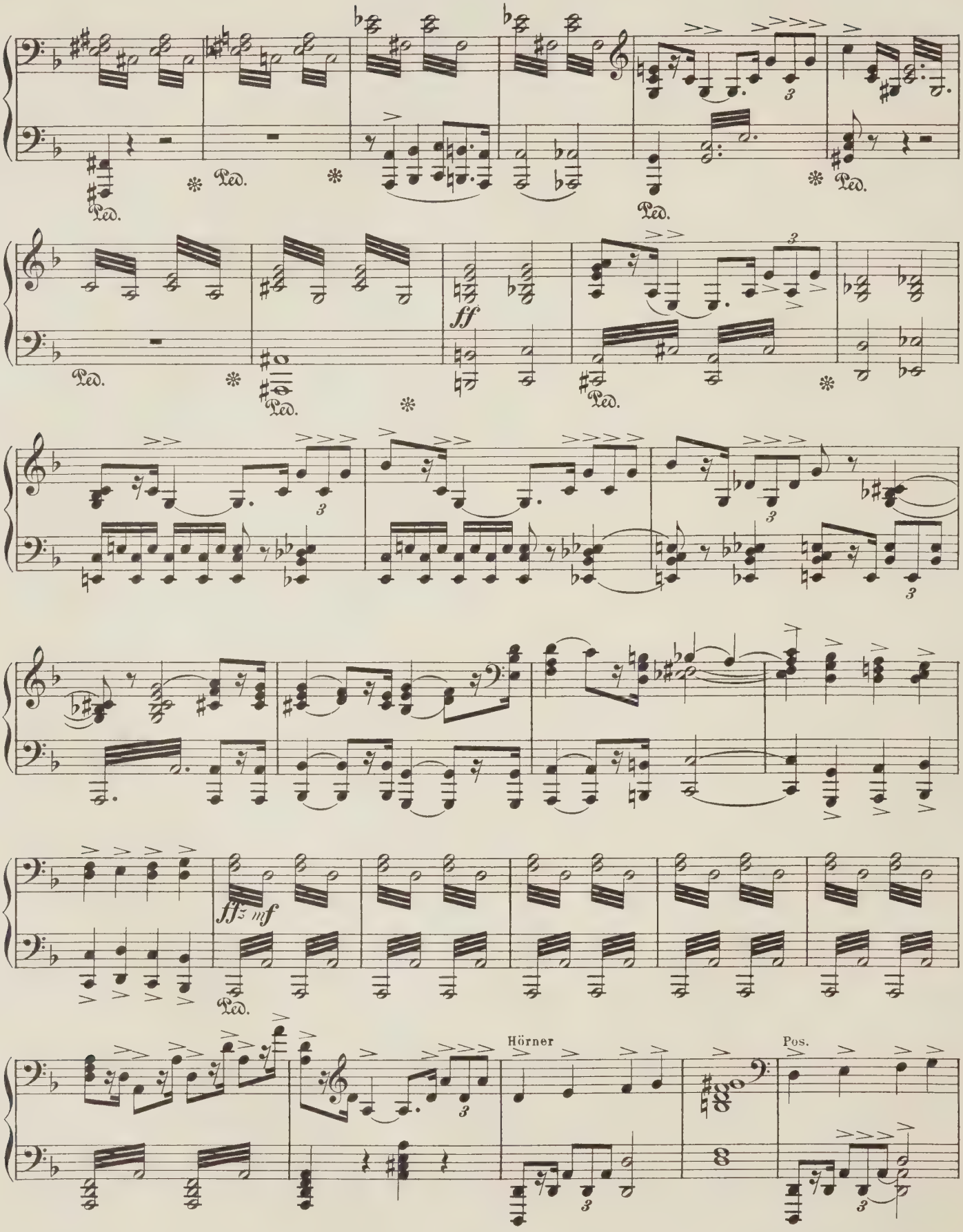
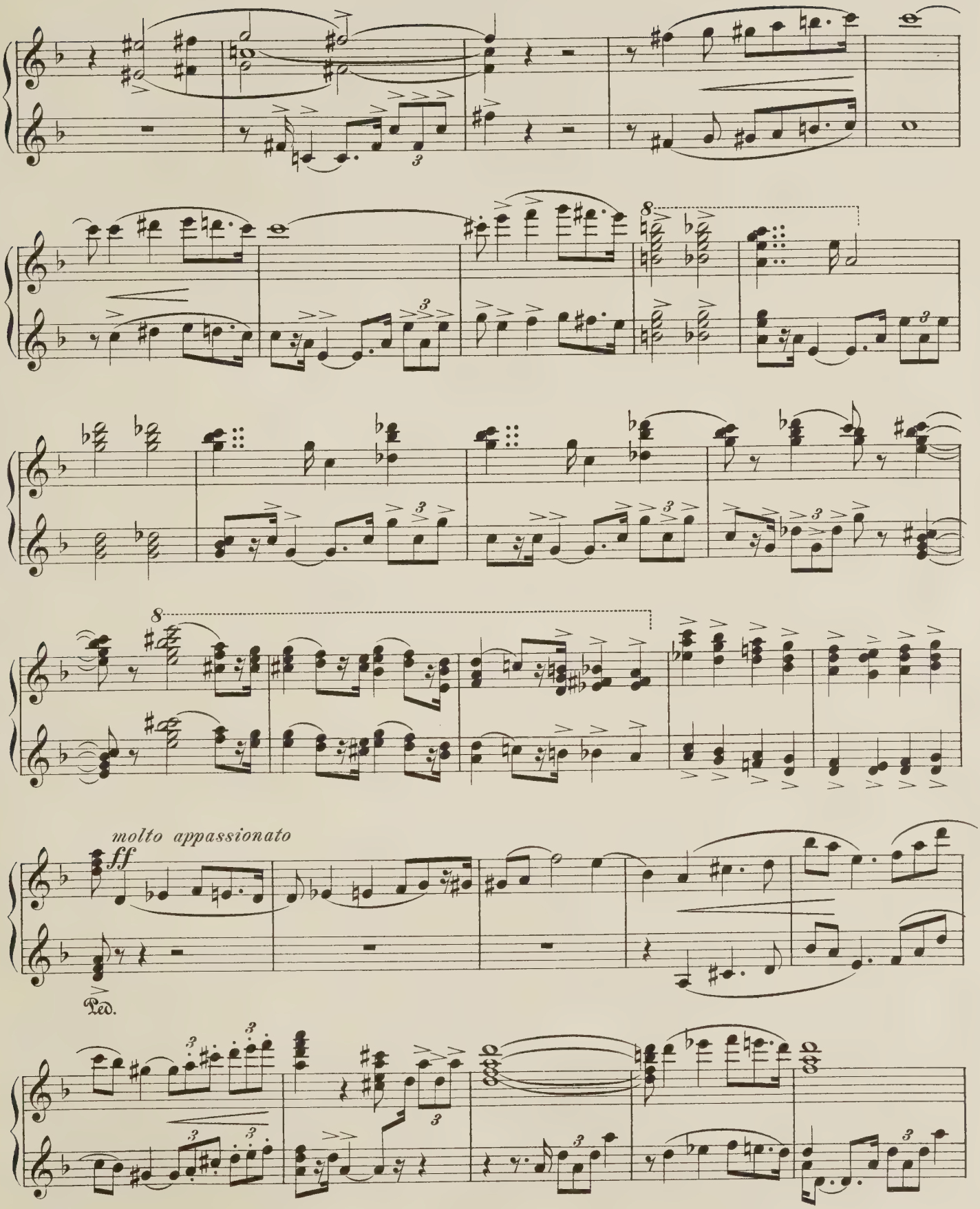


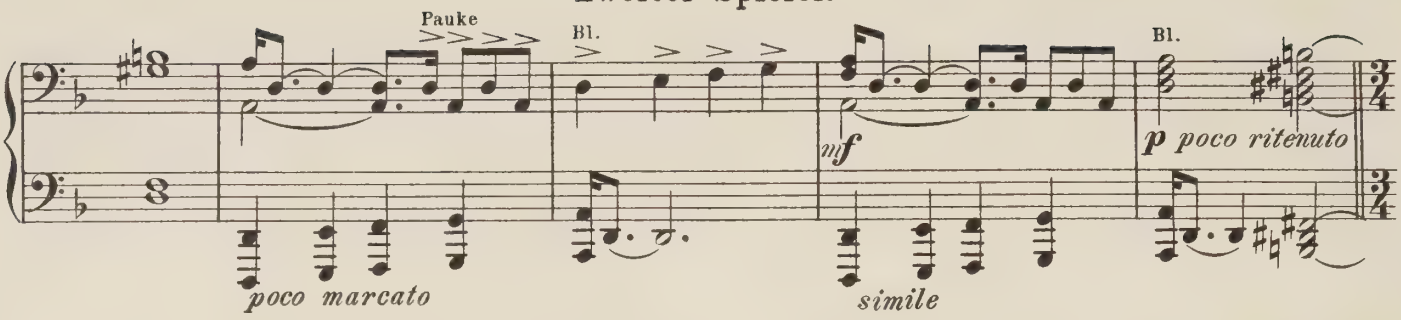
Zweiter Spieler.



Erster Spieler.

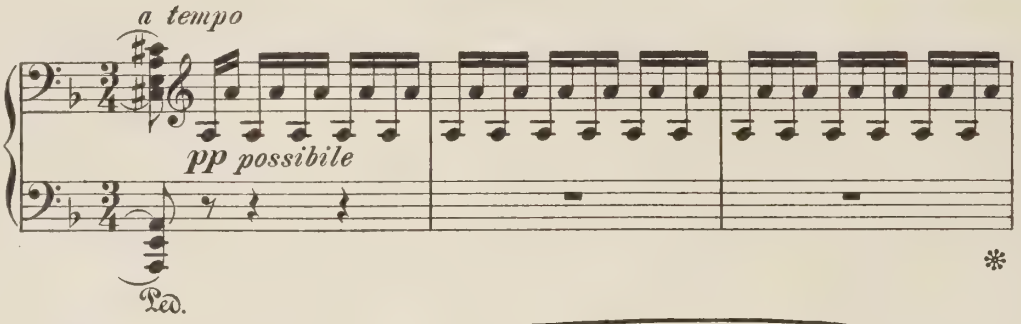


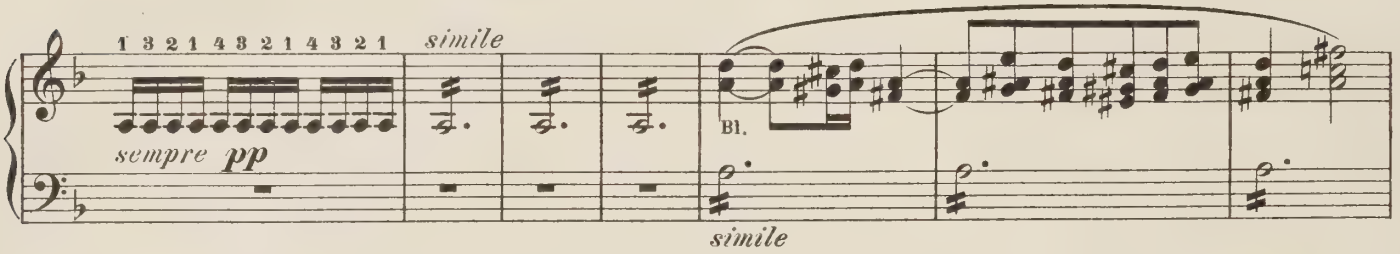
Zweiter Spieler.

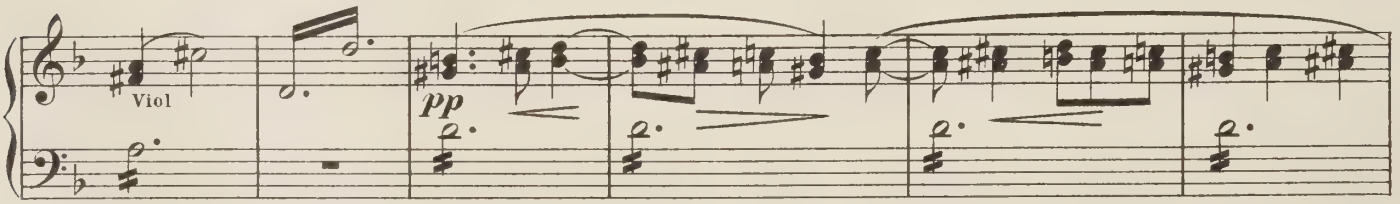


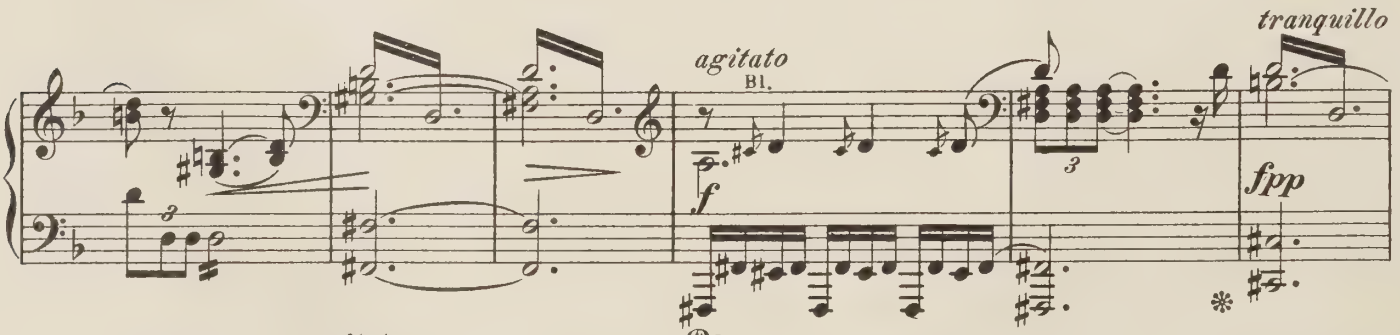
Lady Macbeth:

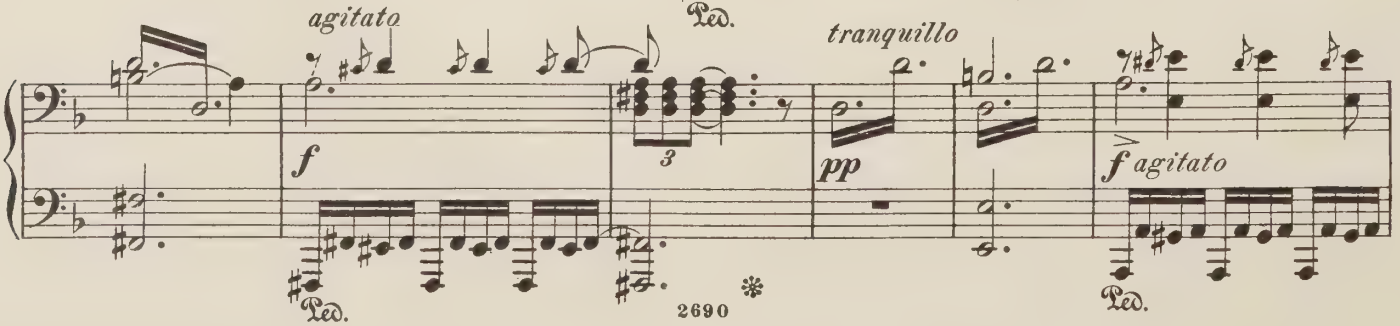
O eile! Eile her, damit ich meinen Geist in deinen giesse, durch meine tapfere Zunge diese Zweifel und Furchtgespenster aus dem Felde schlage, die dich wegschrecken von dem goldenen Reif, womit das Glück dich gern bekrönen möchte.

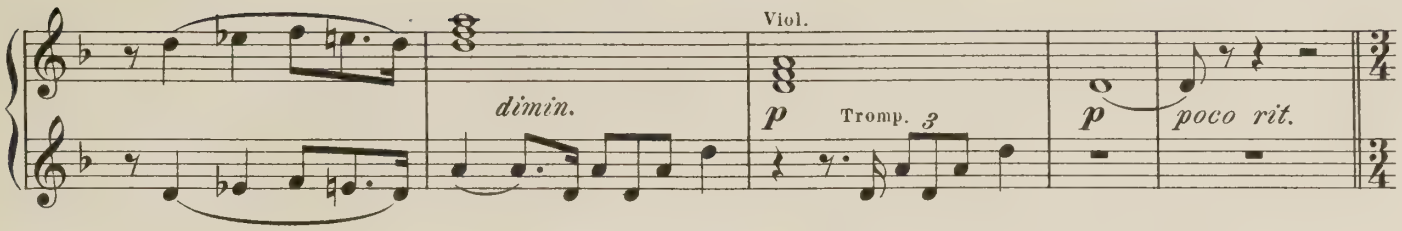












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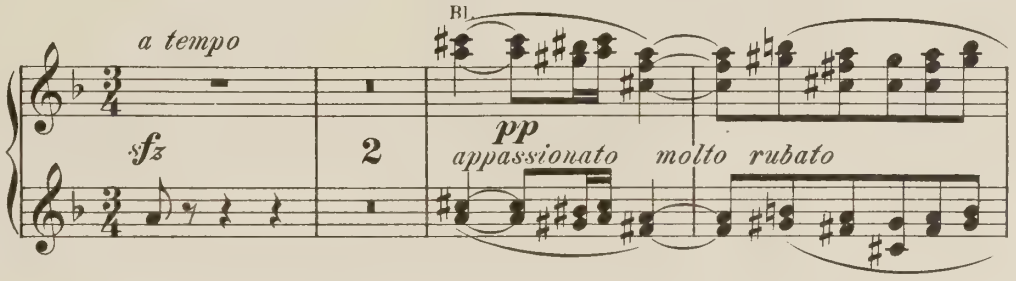
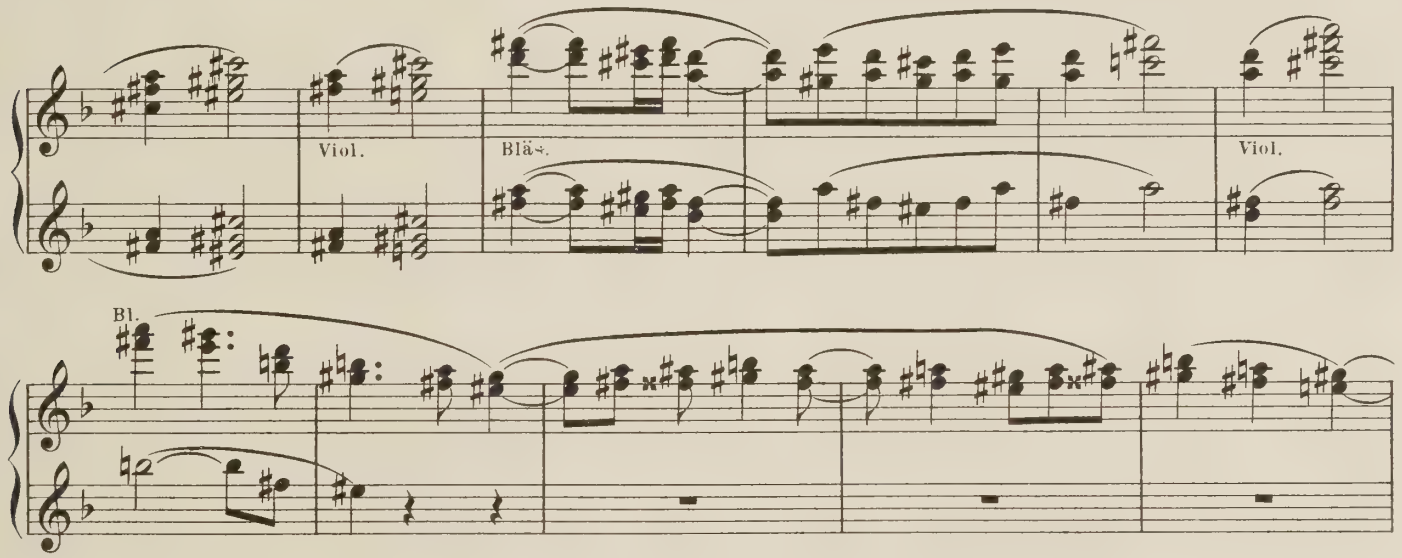
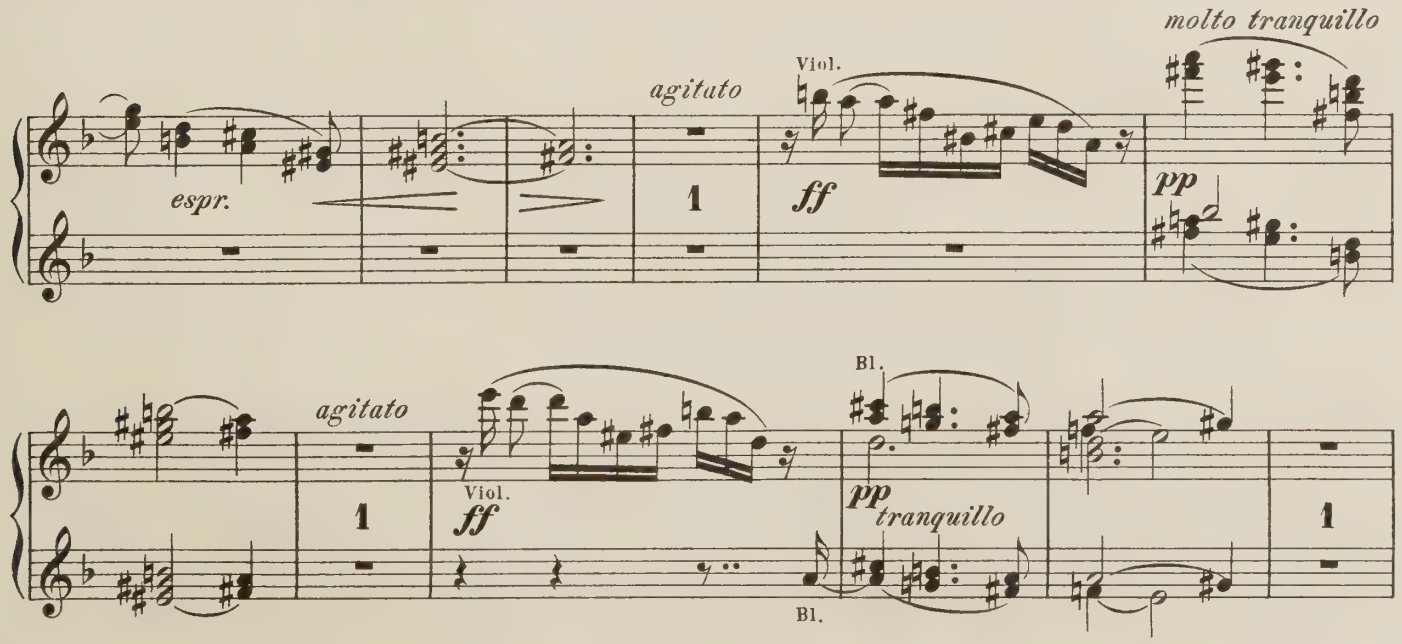
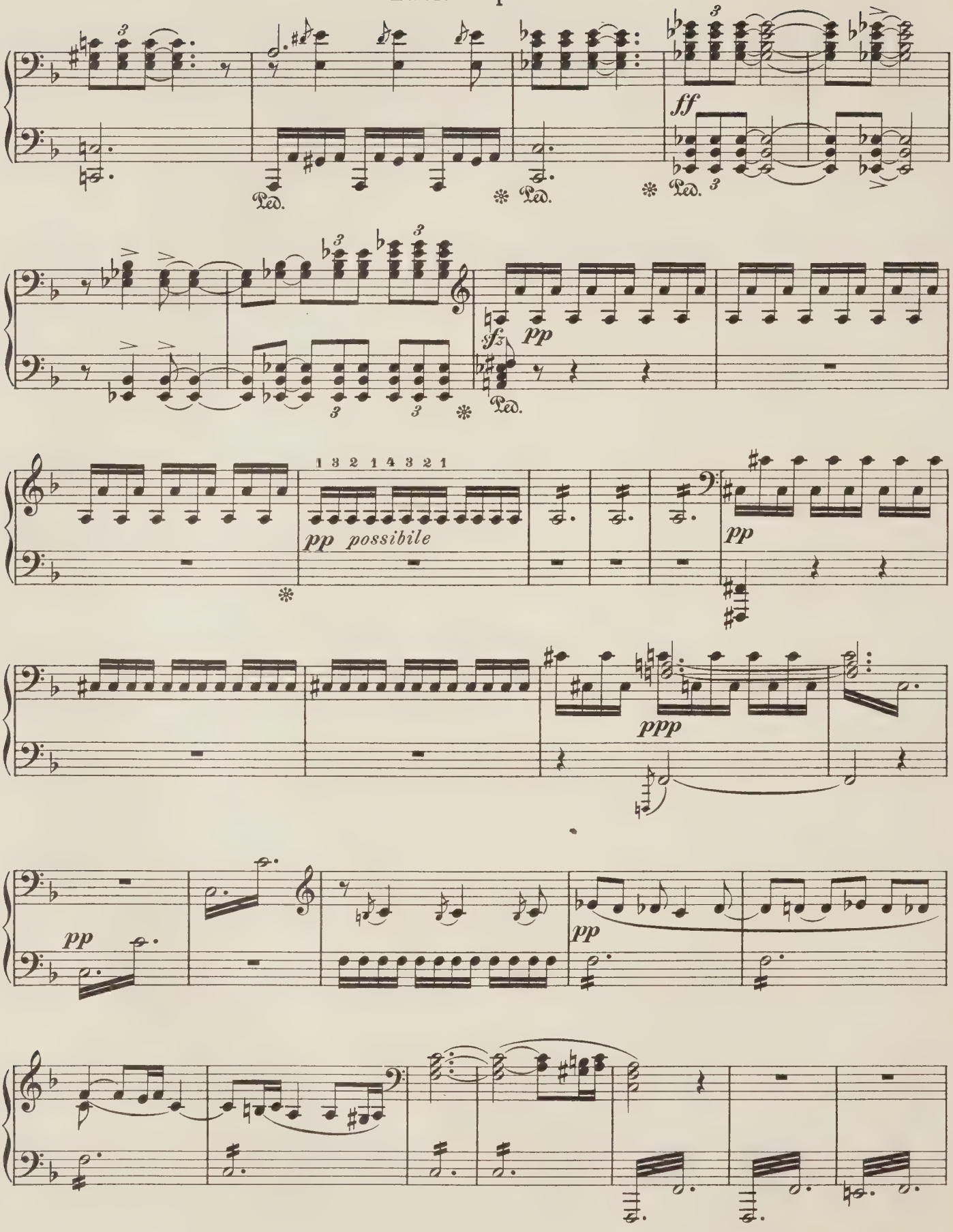
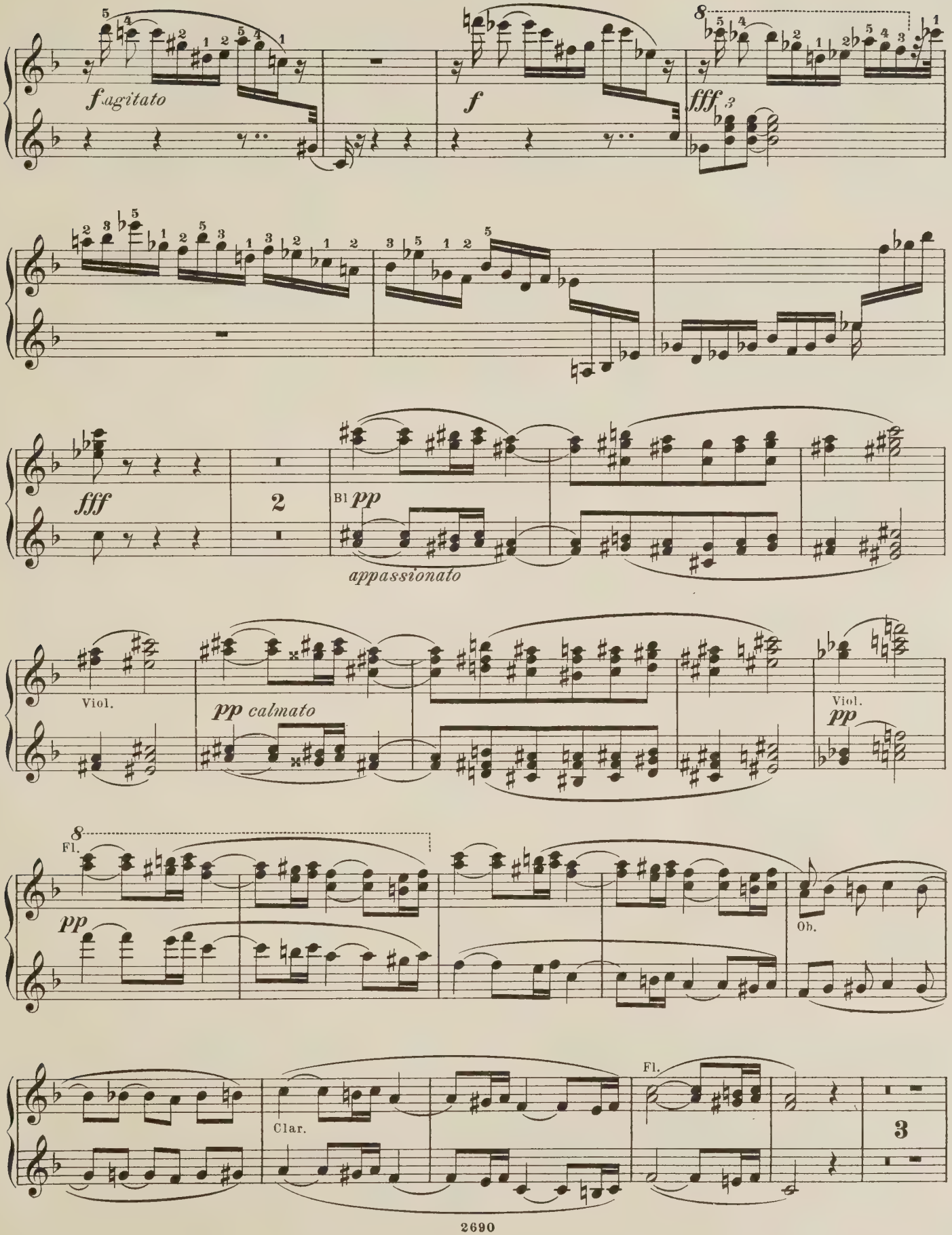






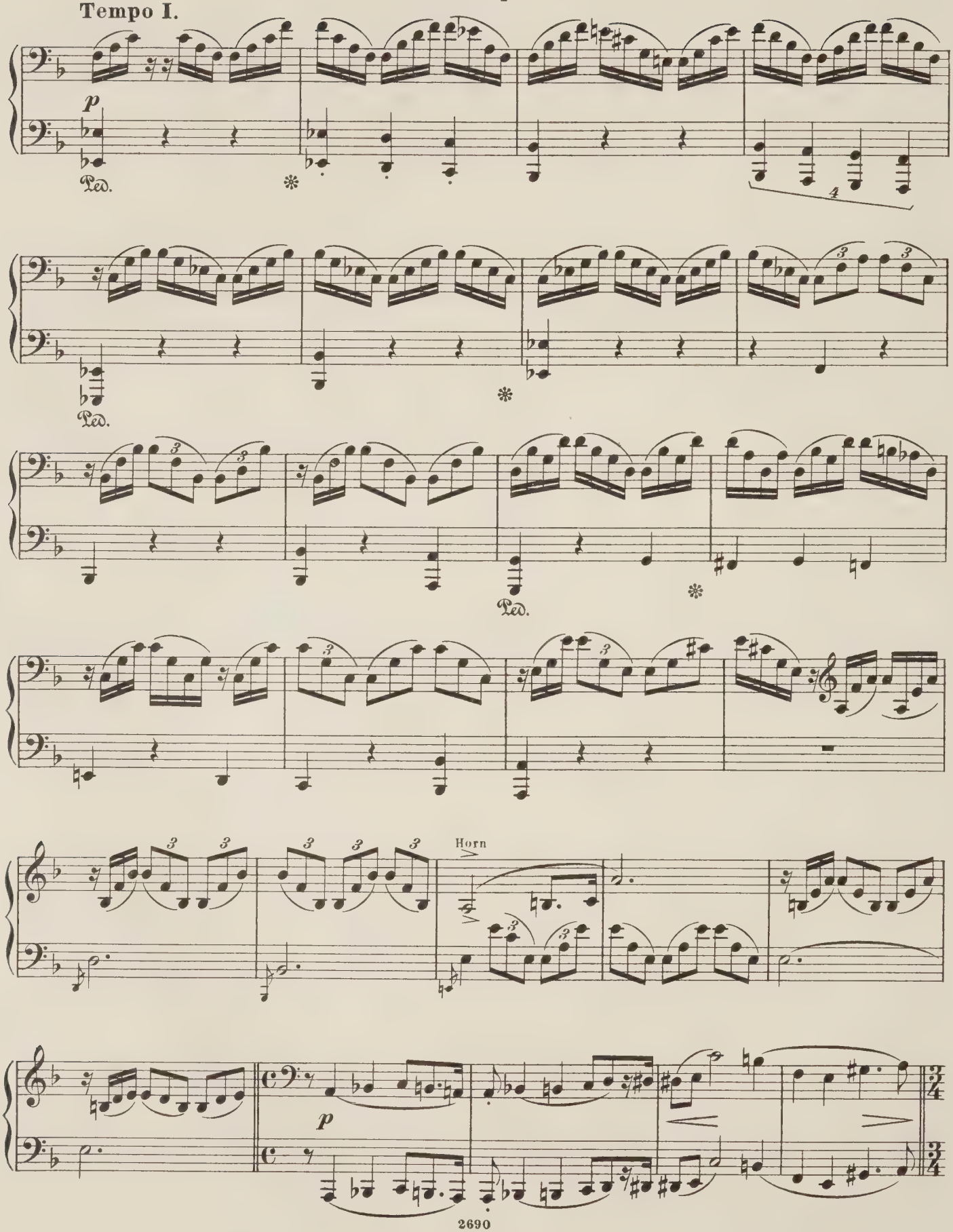
Zweiter Spieler.




f agitato
f
fff
fff
2
Bl pp
appassionato
Viol.
pp calmato
Viol.
pp
8
Fl.
pp
Ob.
Fl.
Clar.
3

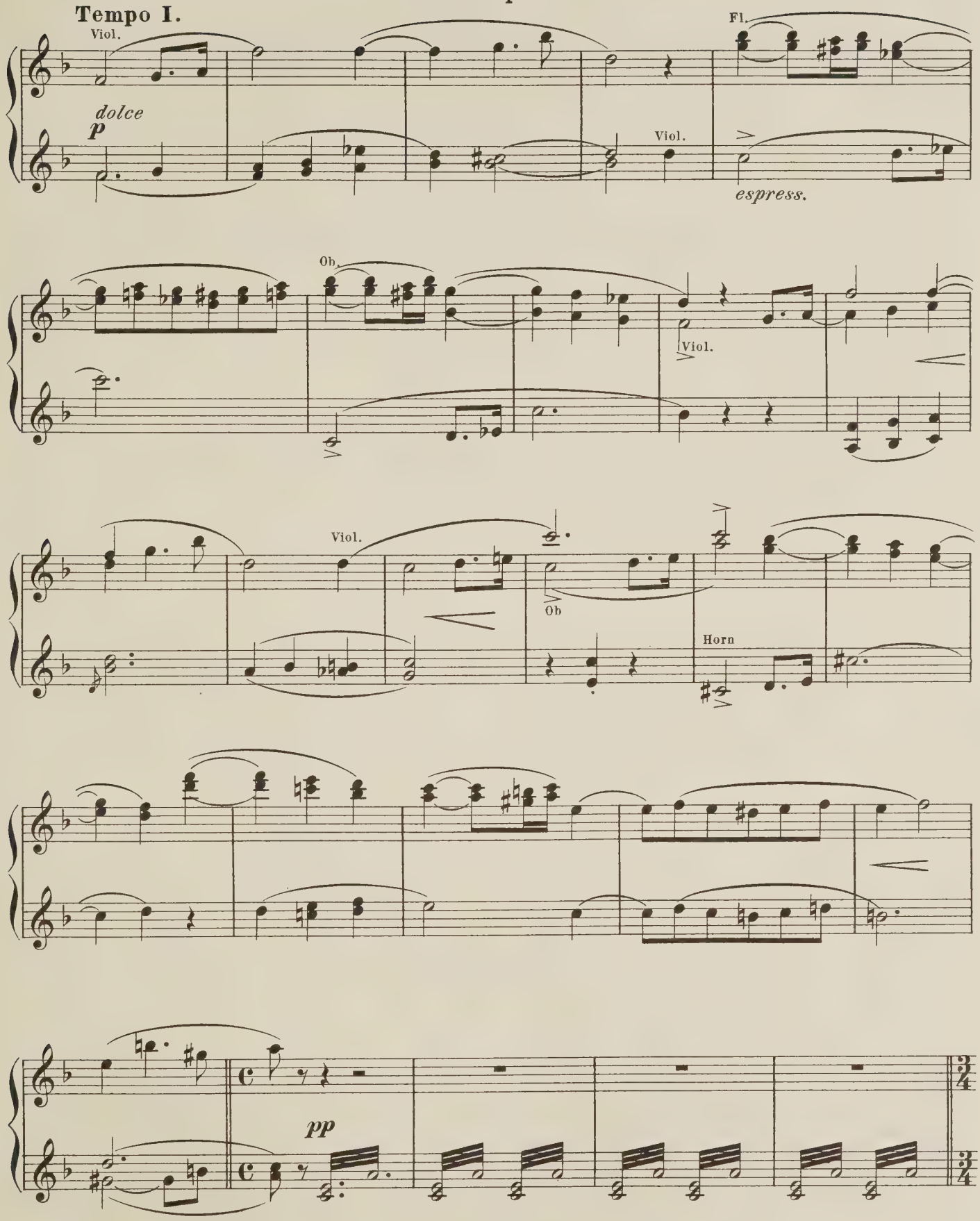
Zweiter Spieler.

Tempo I.

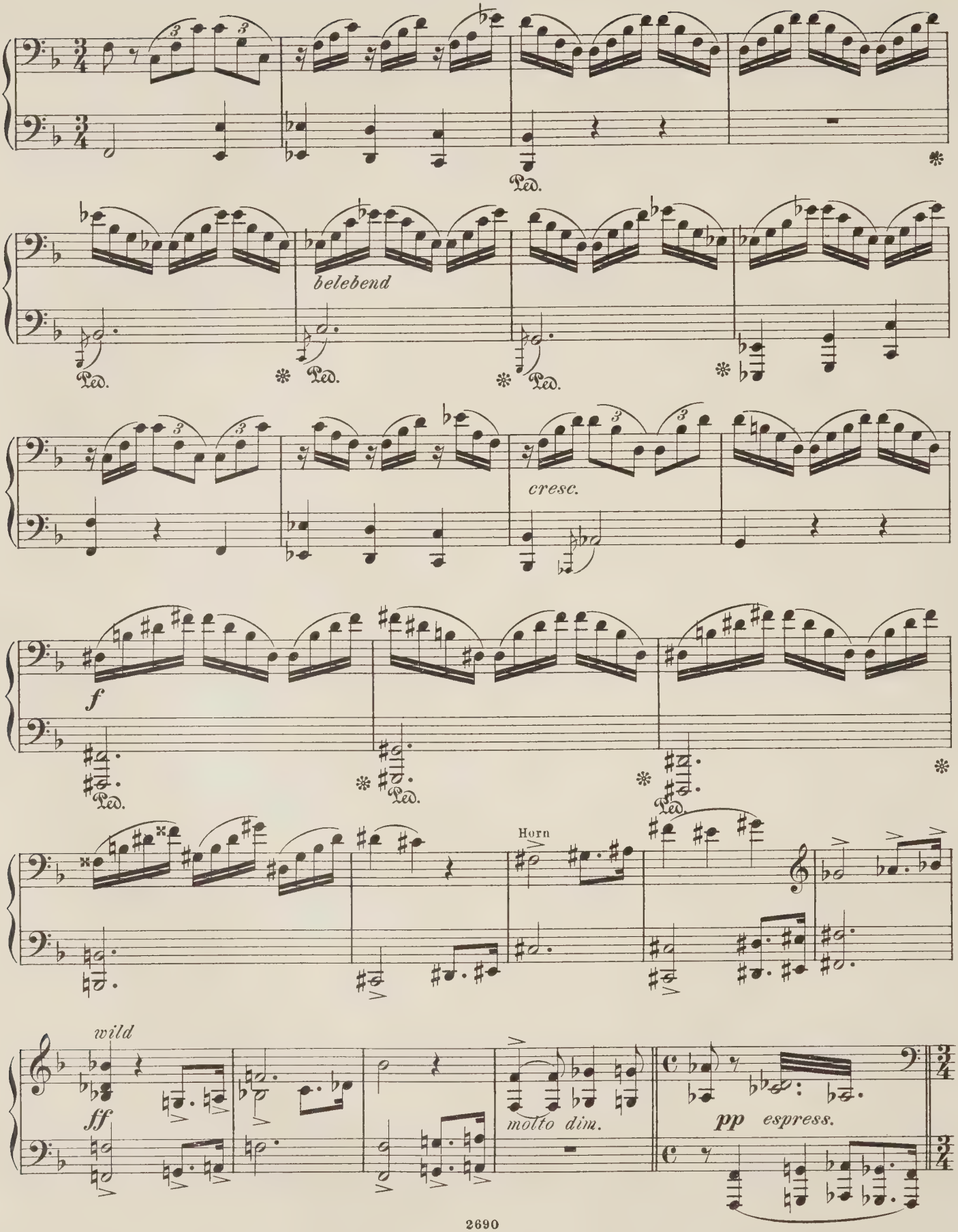


Erster Spieler.

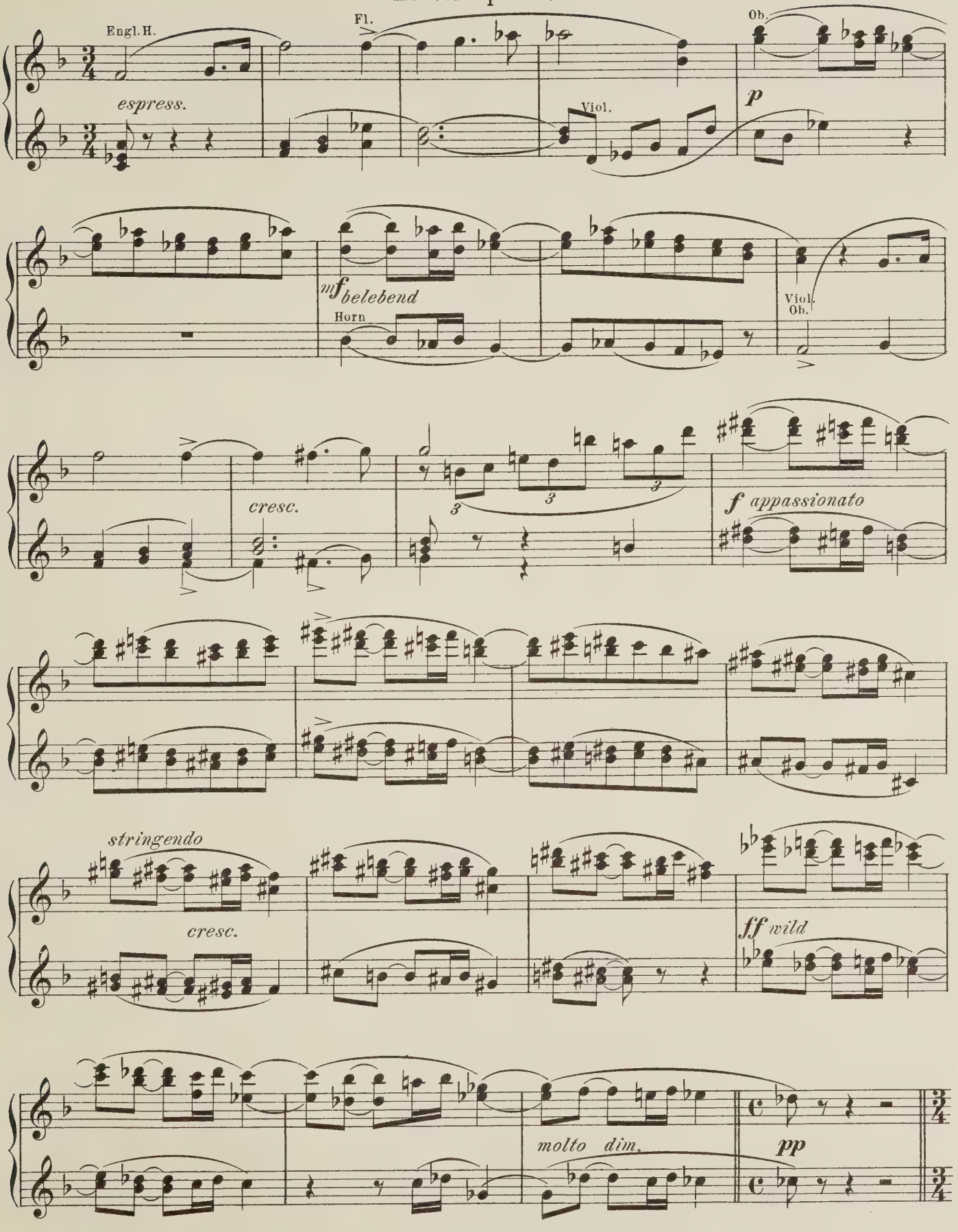
Tempo I.



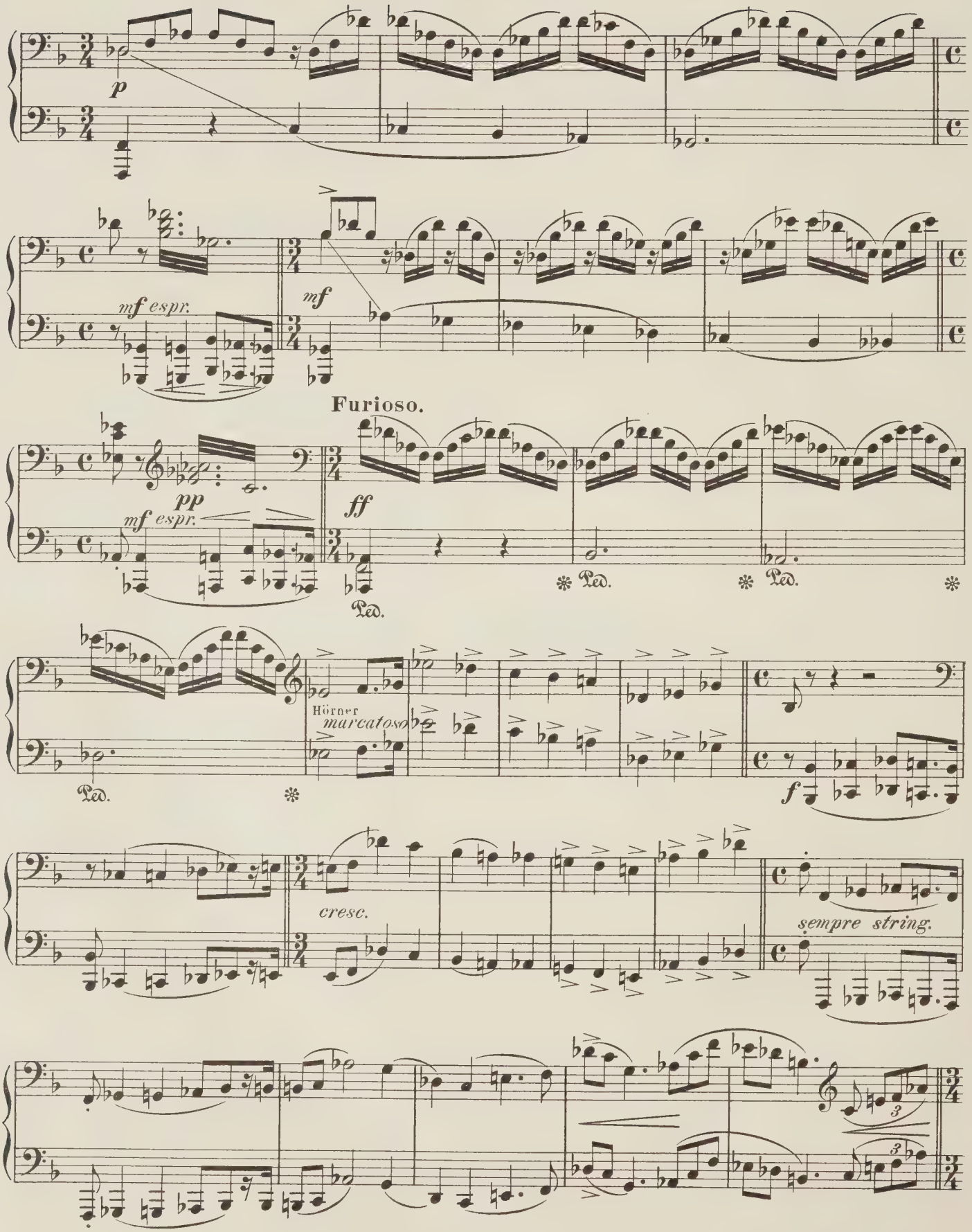
Zweiter Spieler.



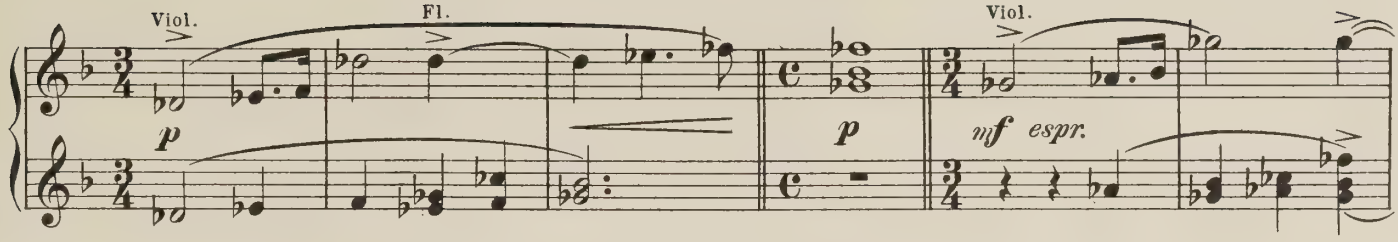
Erster Spieler.



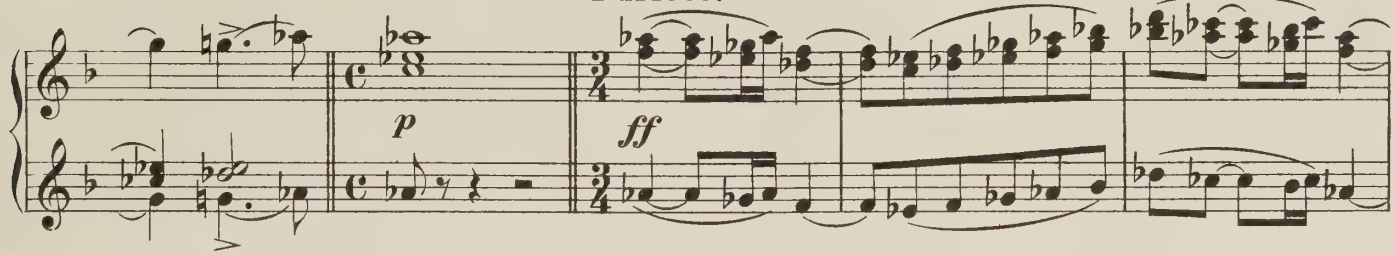
Zweiter Spieler.

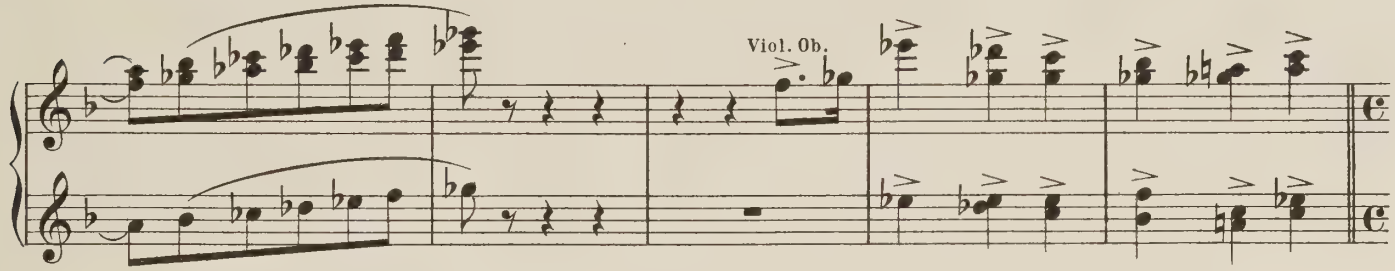


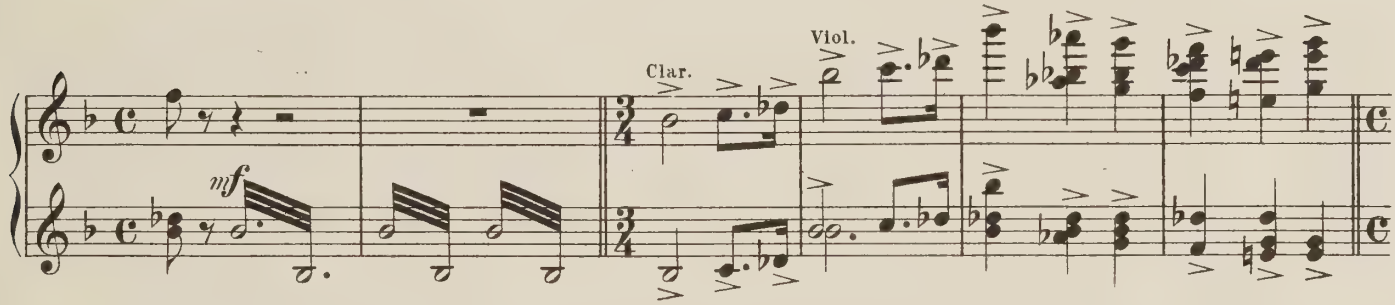
Erster Spieler.



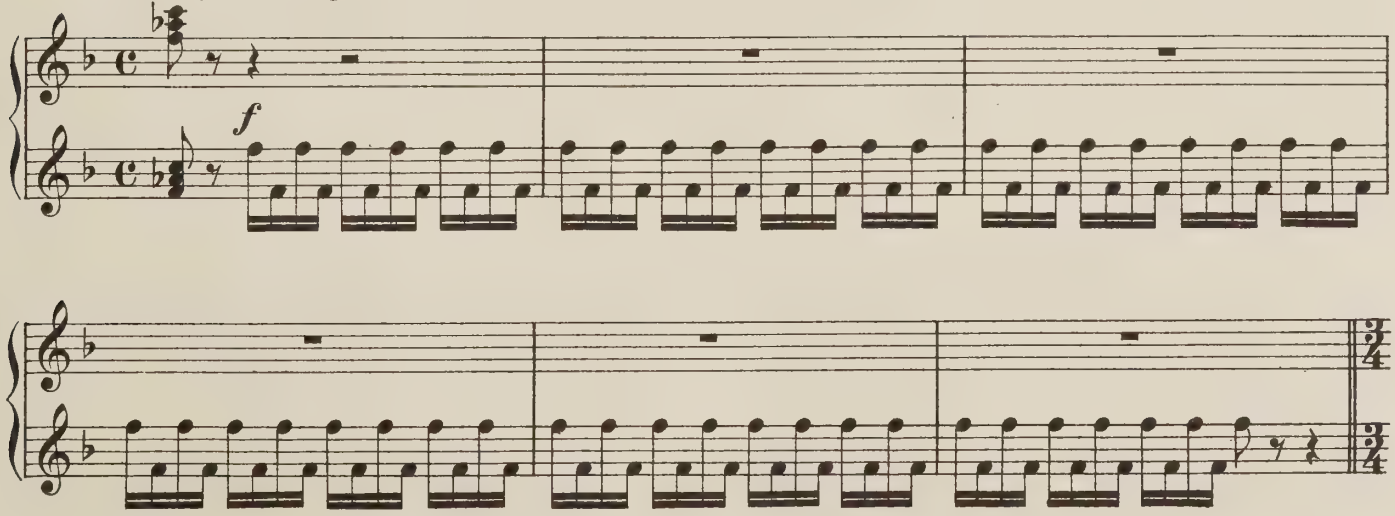
Furioso.



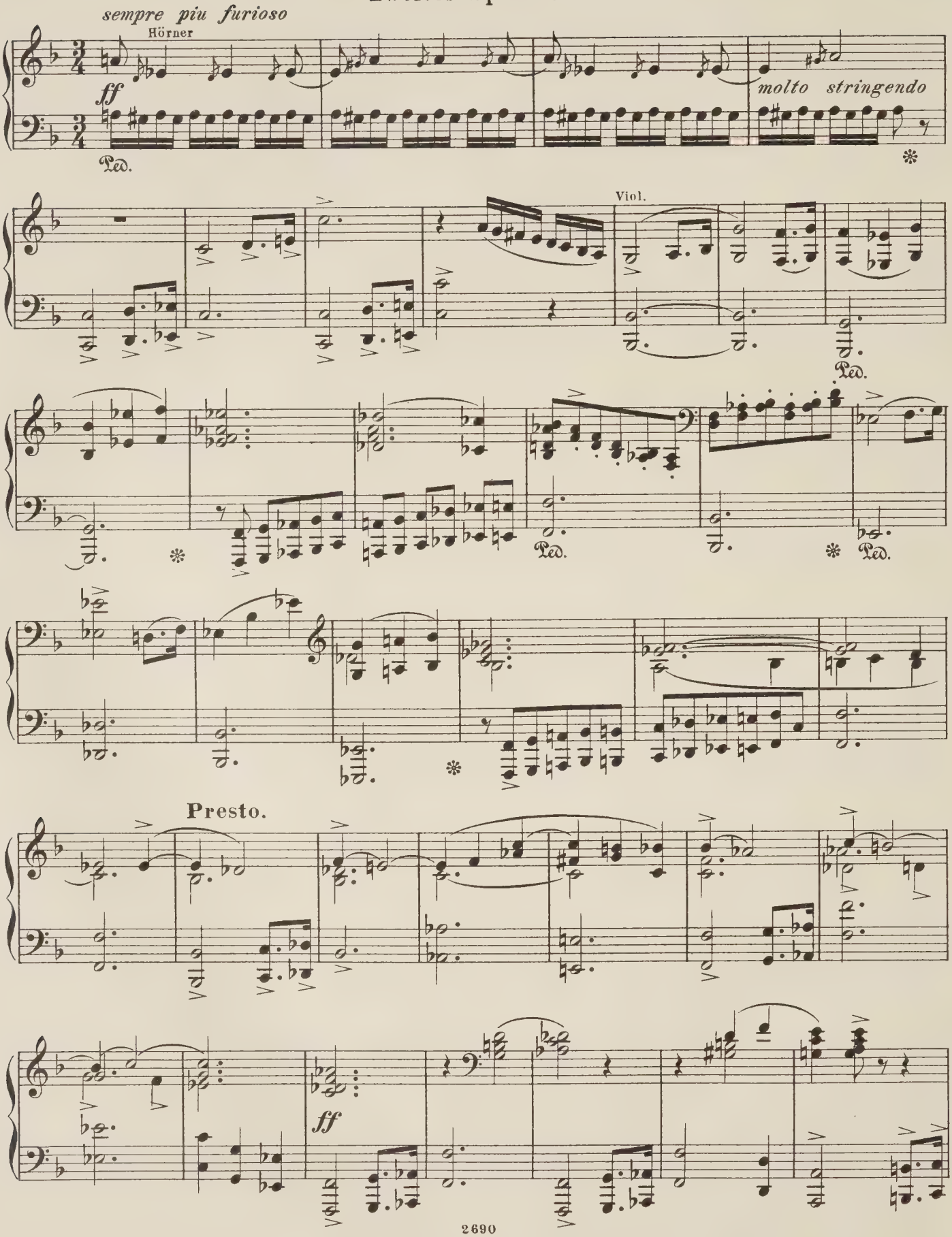


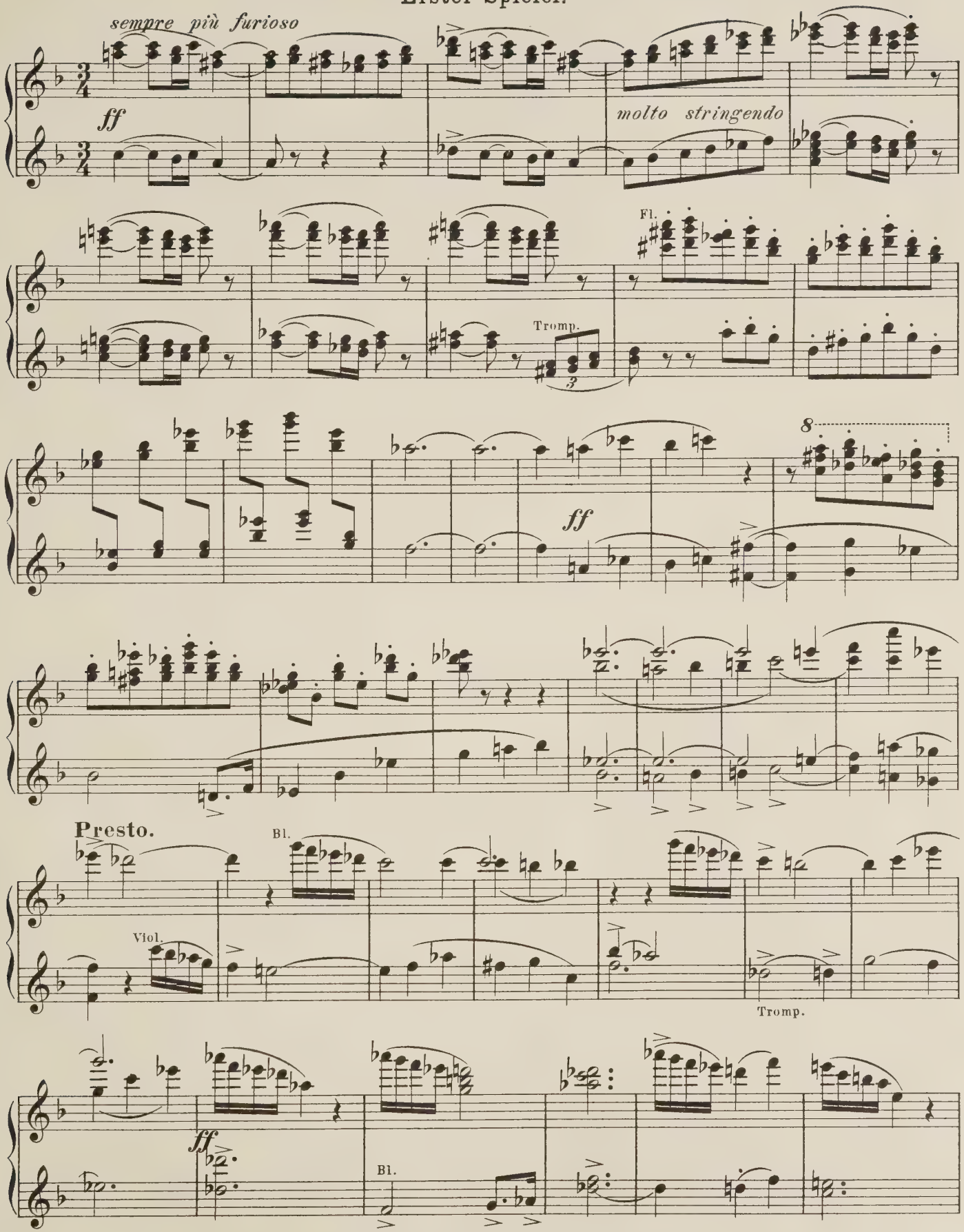


sempre stringendo

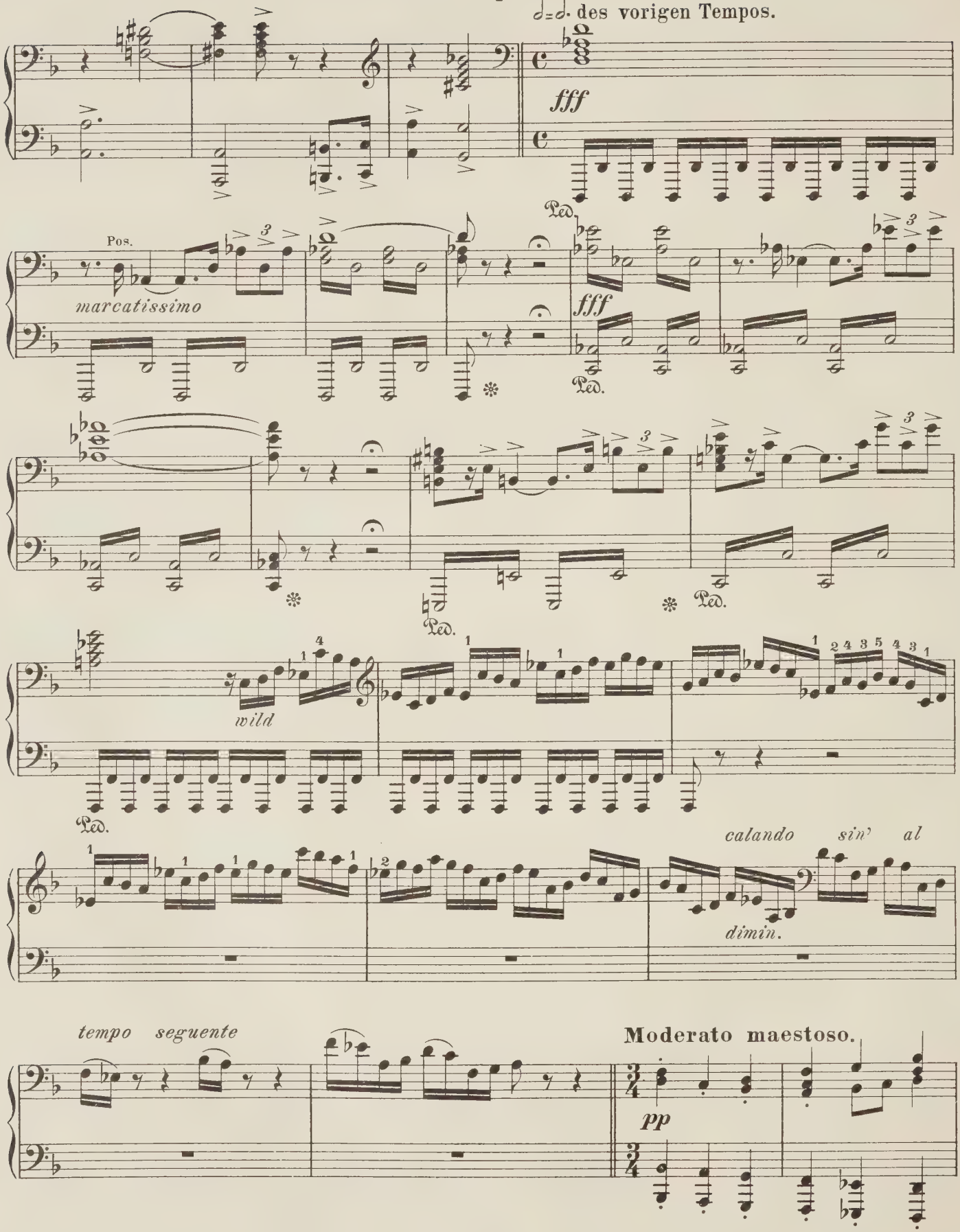


Zweiter Spieler.

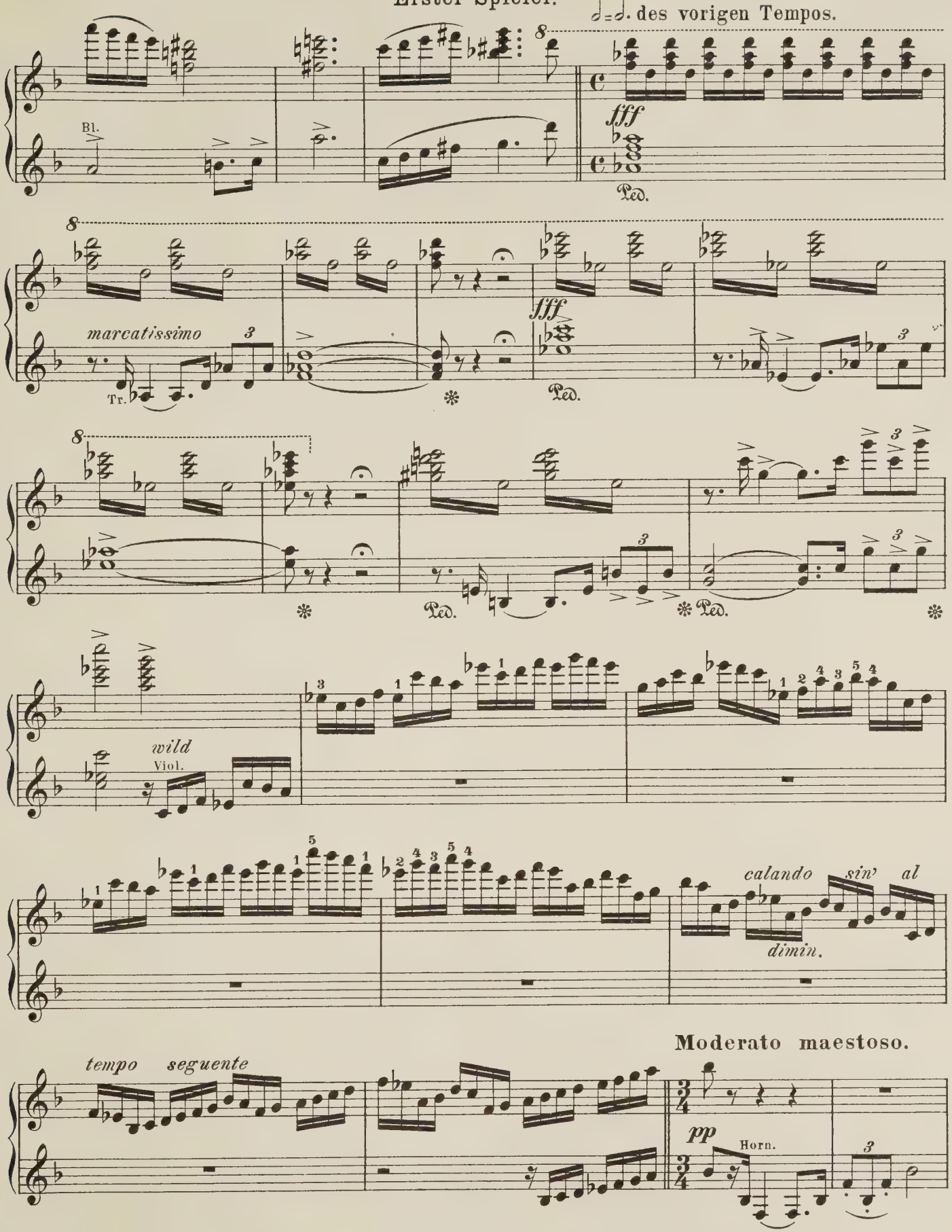



sempre più furioso
ff
molto stringendo
Fl.
Tromp.
ff
8
Presto.
Bl.
Viol.
Tromp.
ff
Bl.

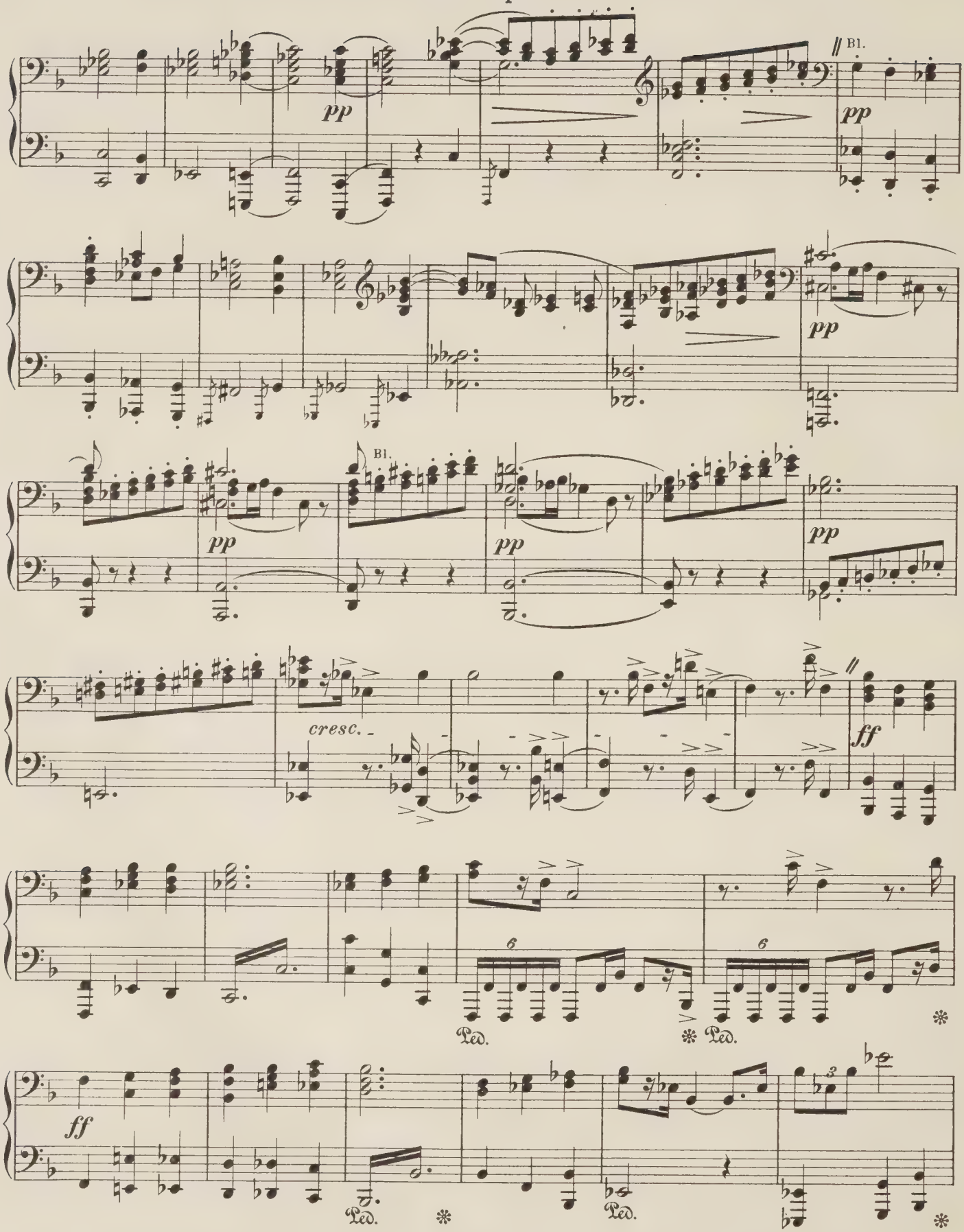
Zweiter Spieler.

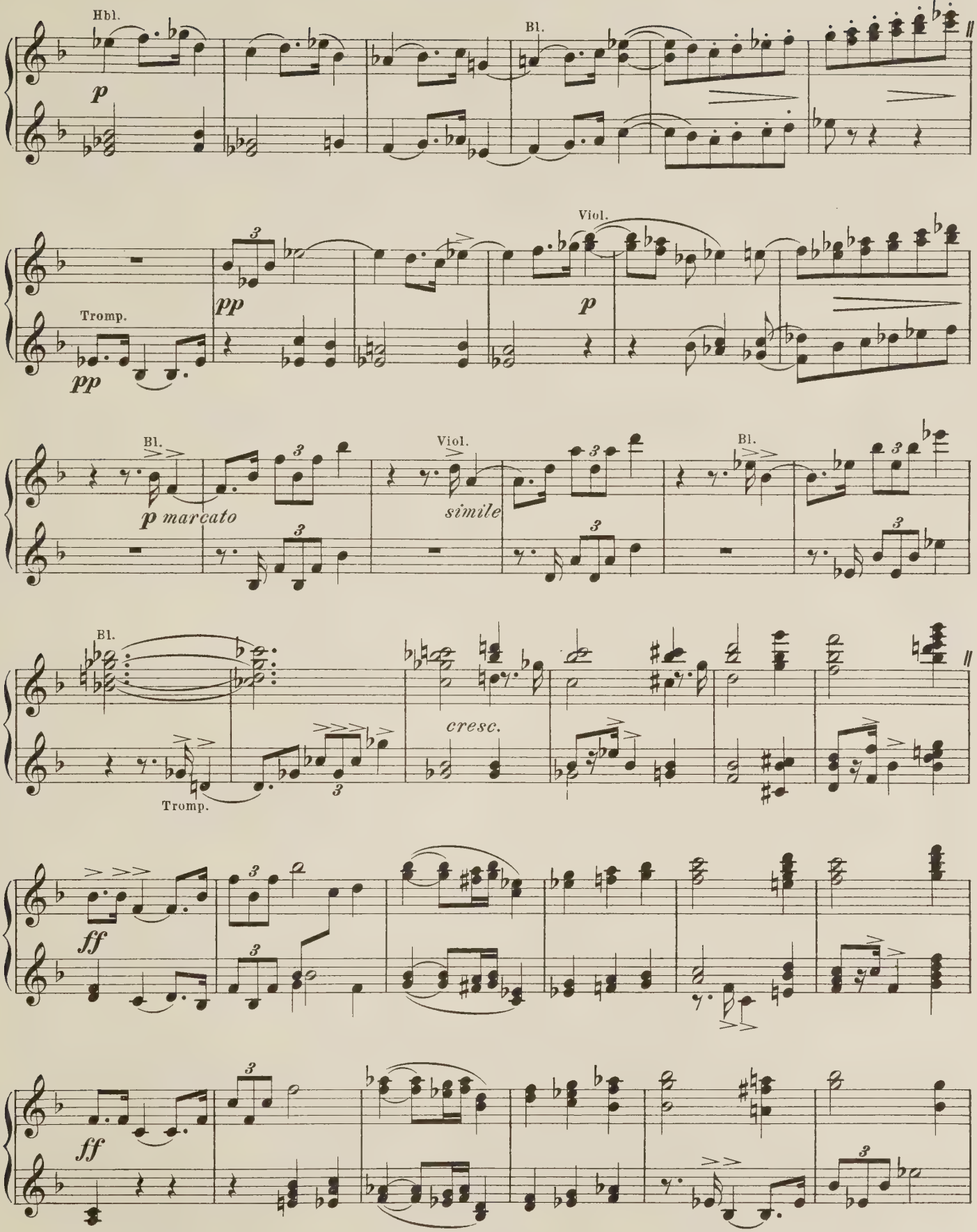


Erster Spieler.

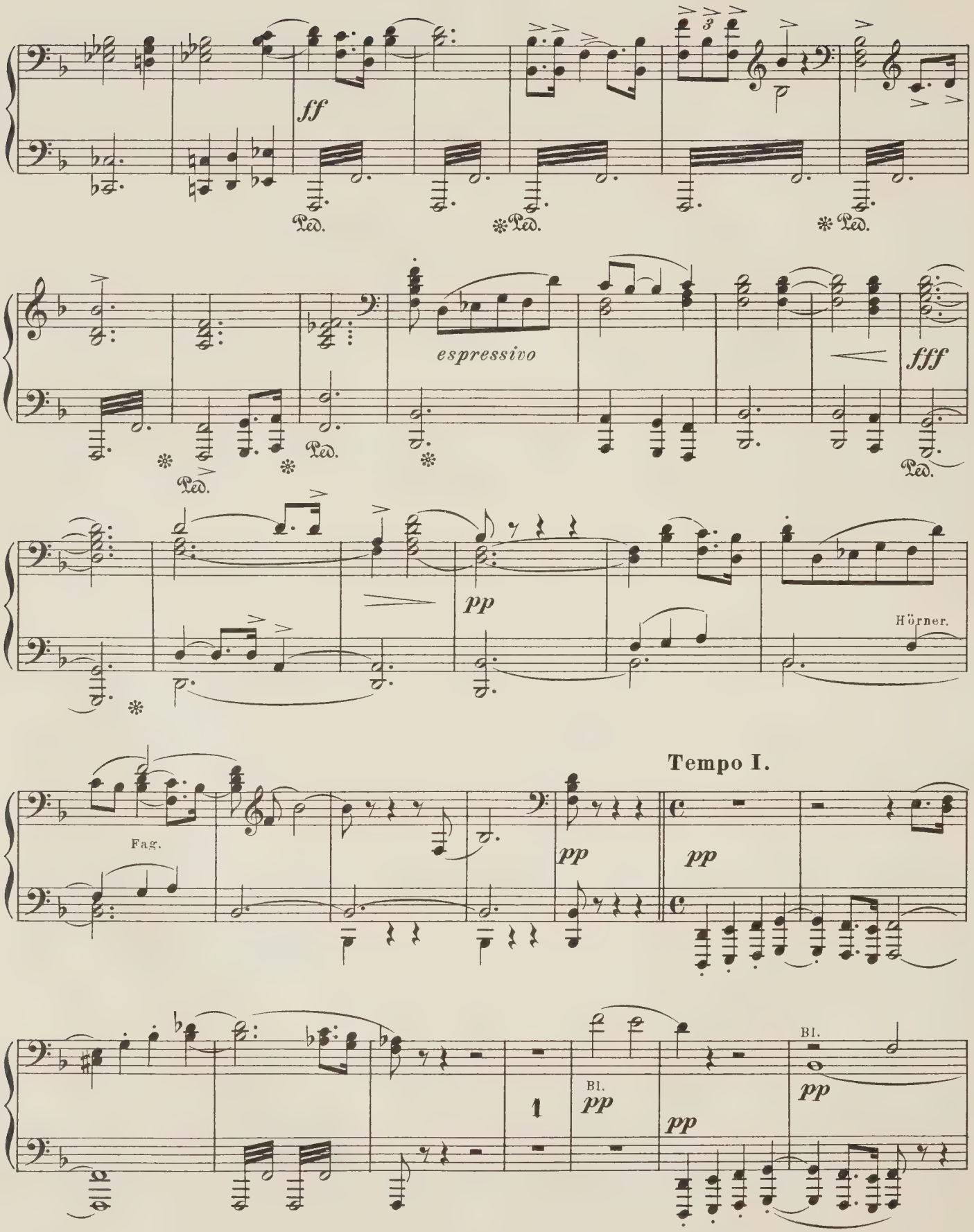


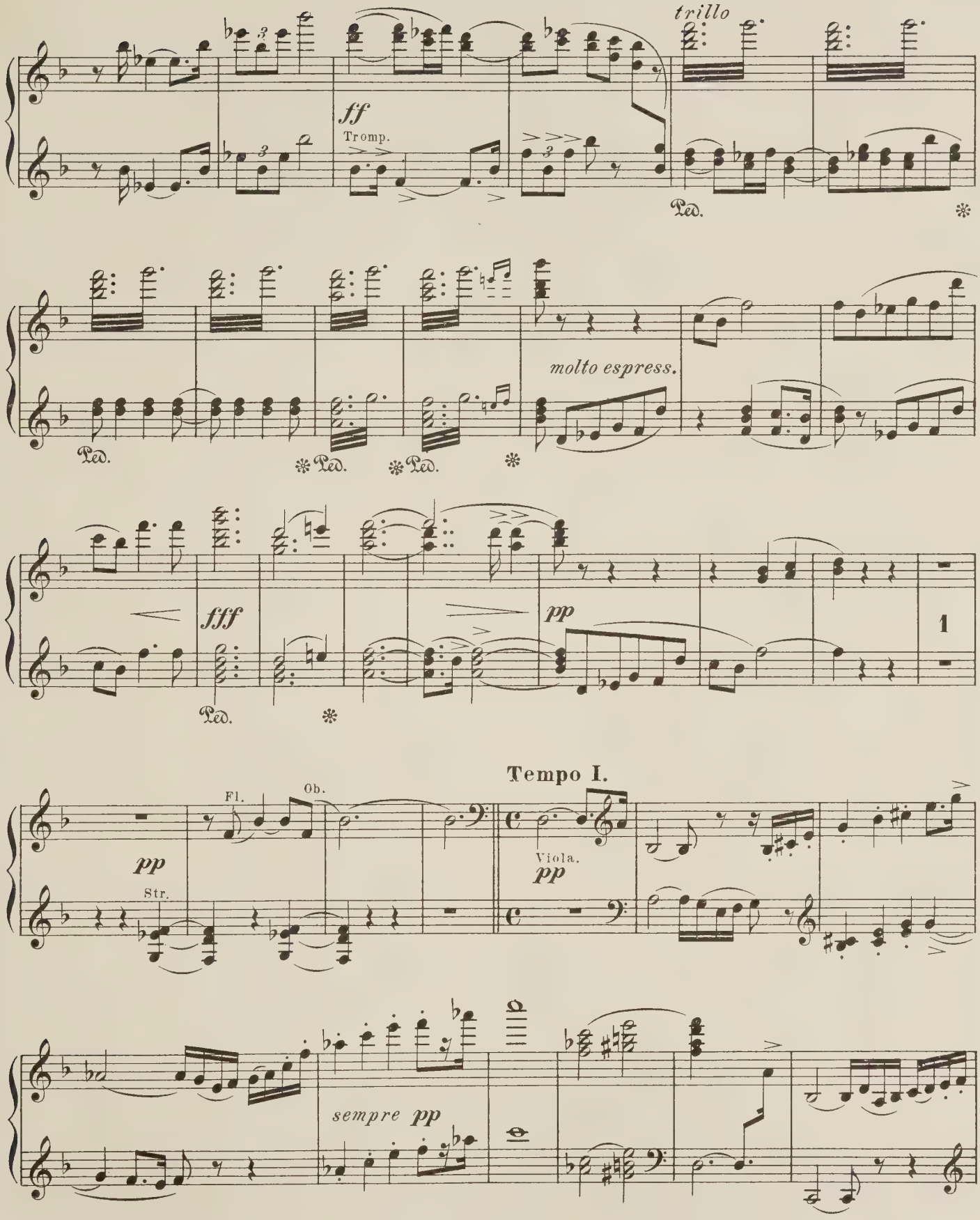
Zweiter Spieler.



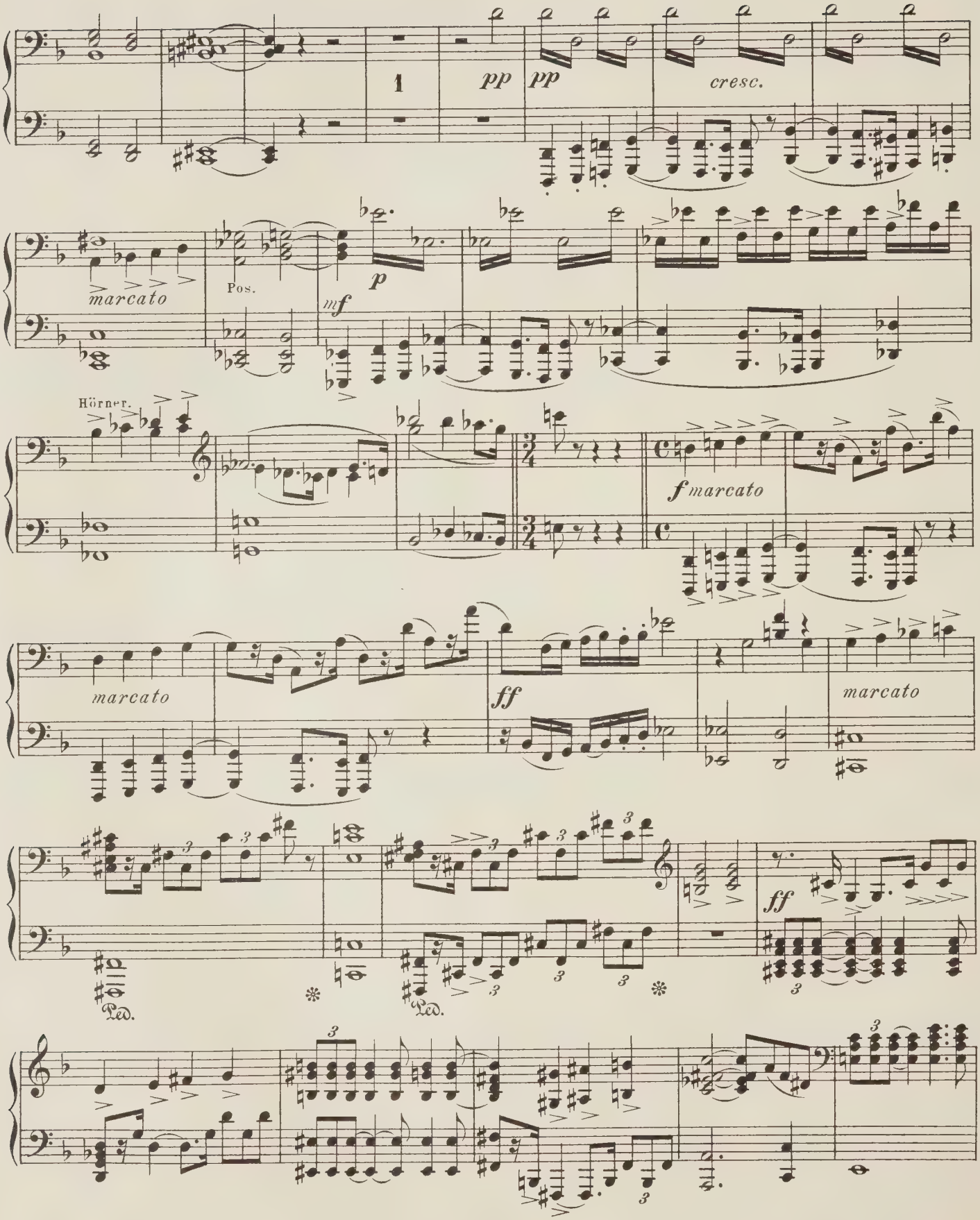

Hbl.
p
Bl.
Tromp.
pp
pp
Viol.
p
Bl.
p marcato
Viol.
simile
Bl.
Bl.
Tromp.
cresc.
ff
ff

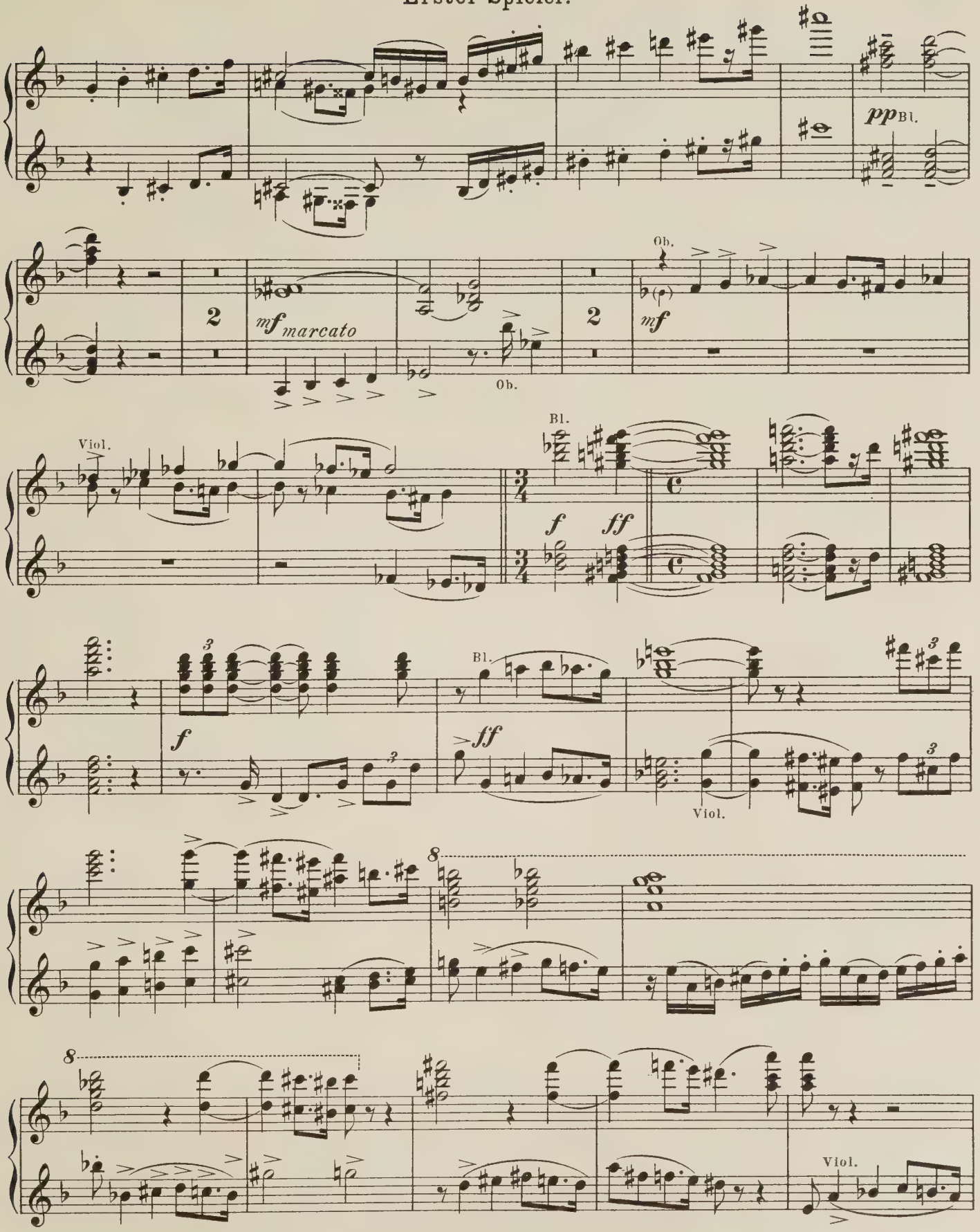
Zweiter Spieler.



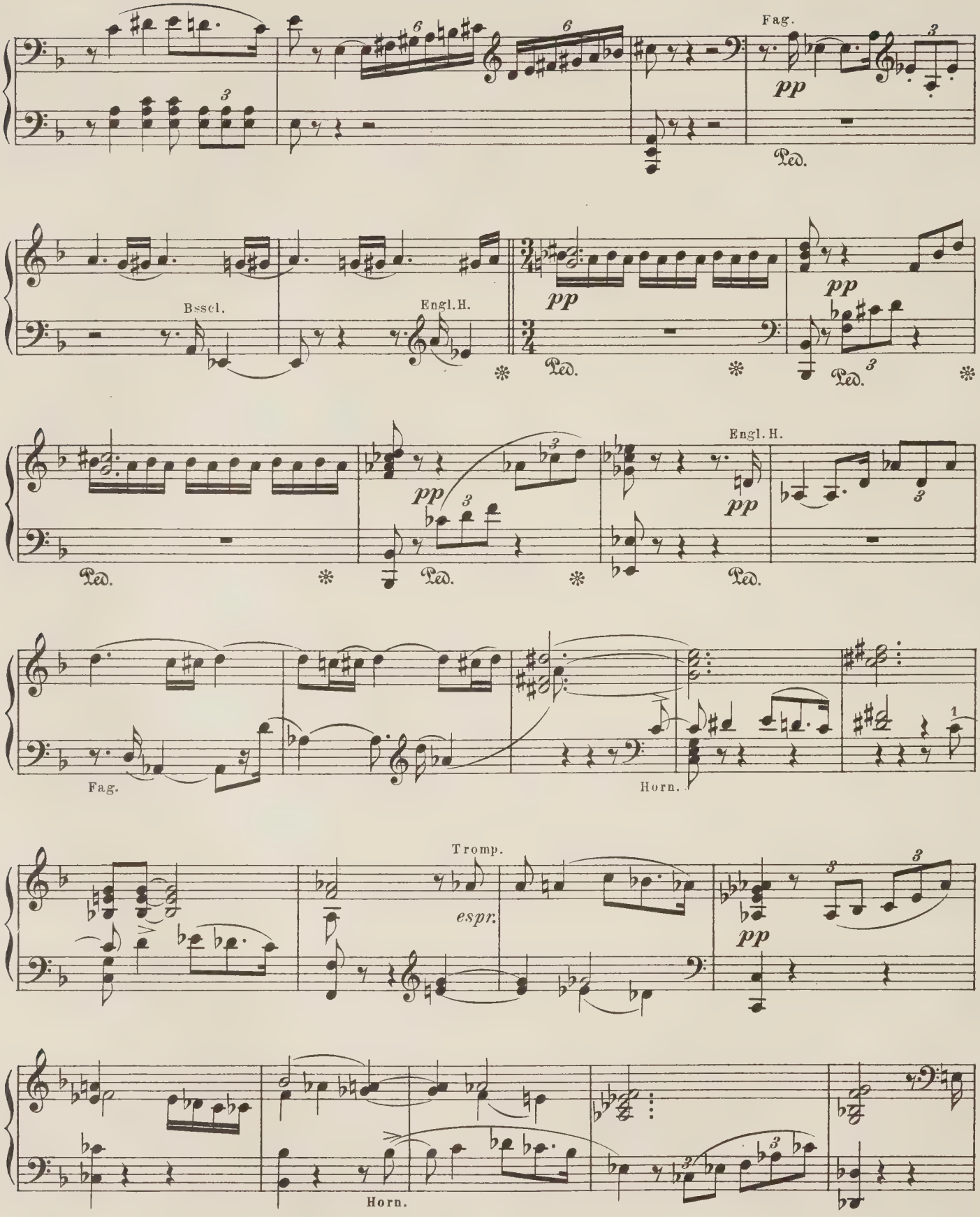

trillo
ff
Tromp.
Ped.
molto espress.
fff
pp
1
Tempo I.
Fl.
Ob.
pp
Str.
Viola.
pp
sempre pp

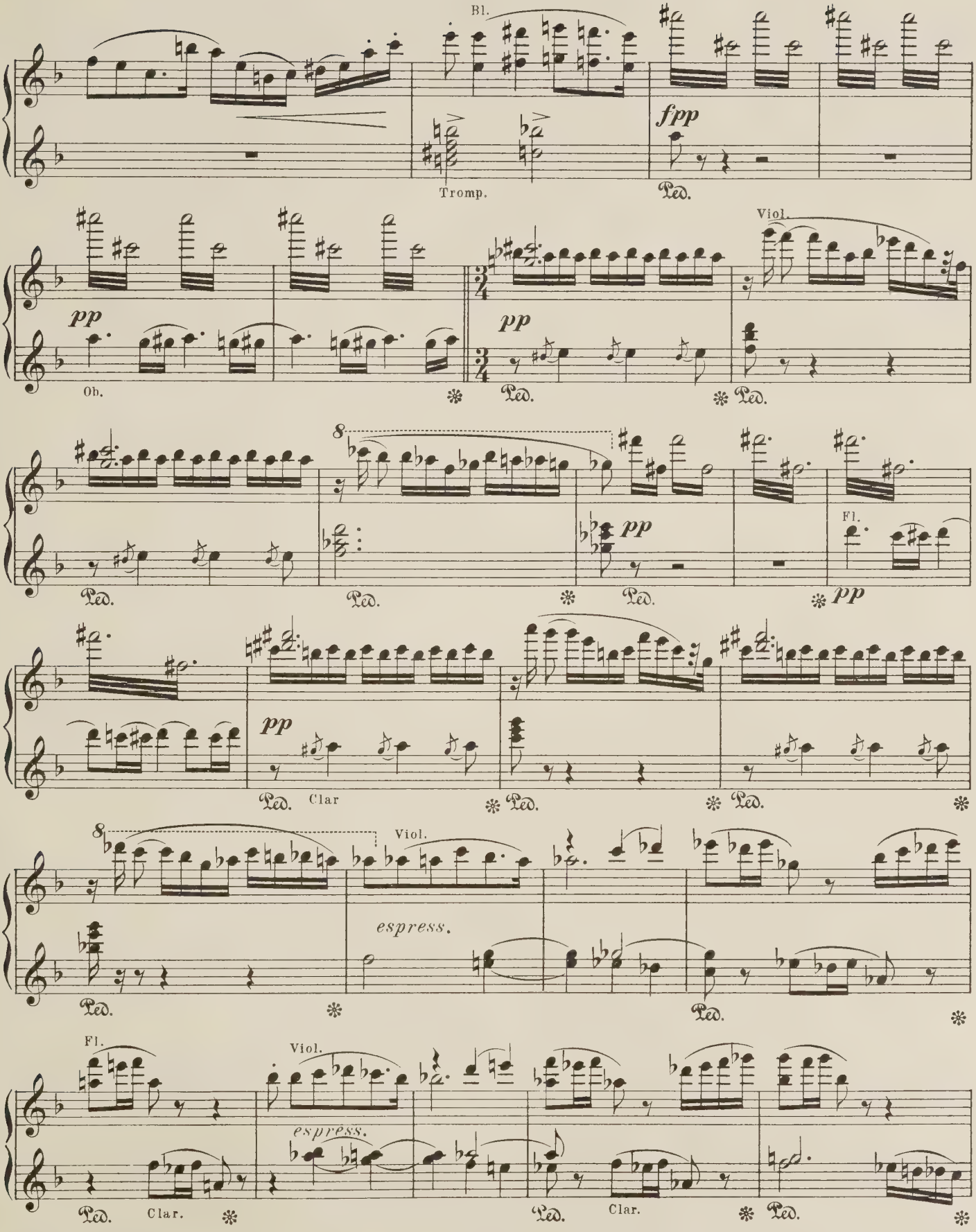
Zweiter Spieler.

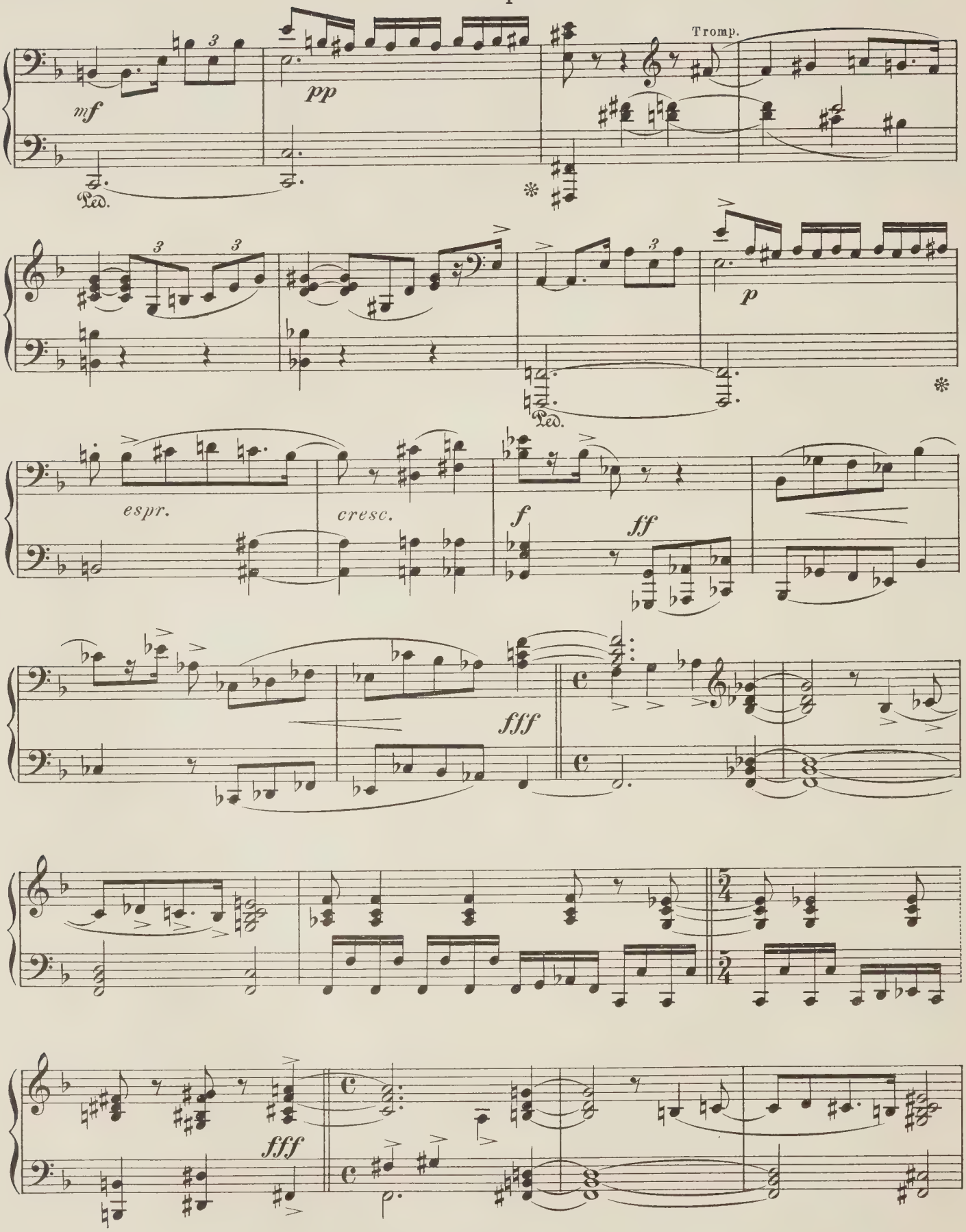


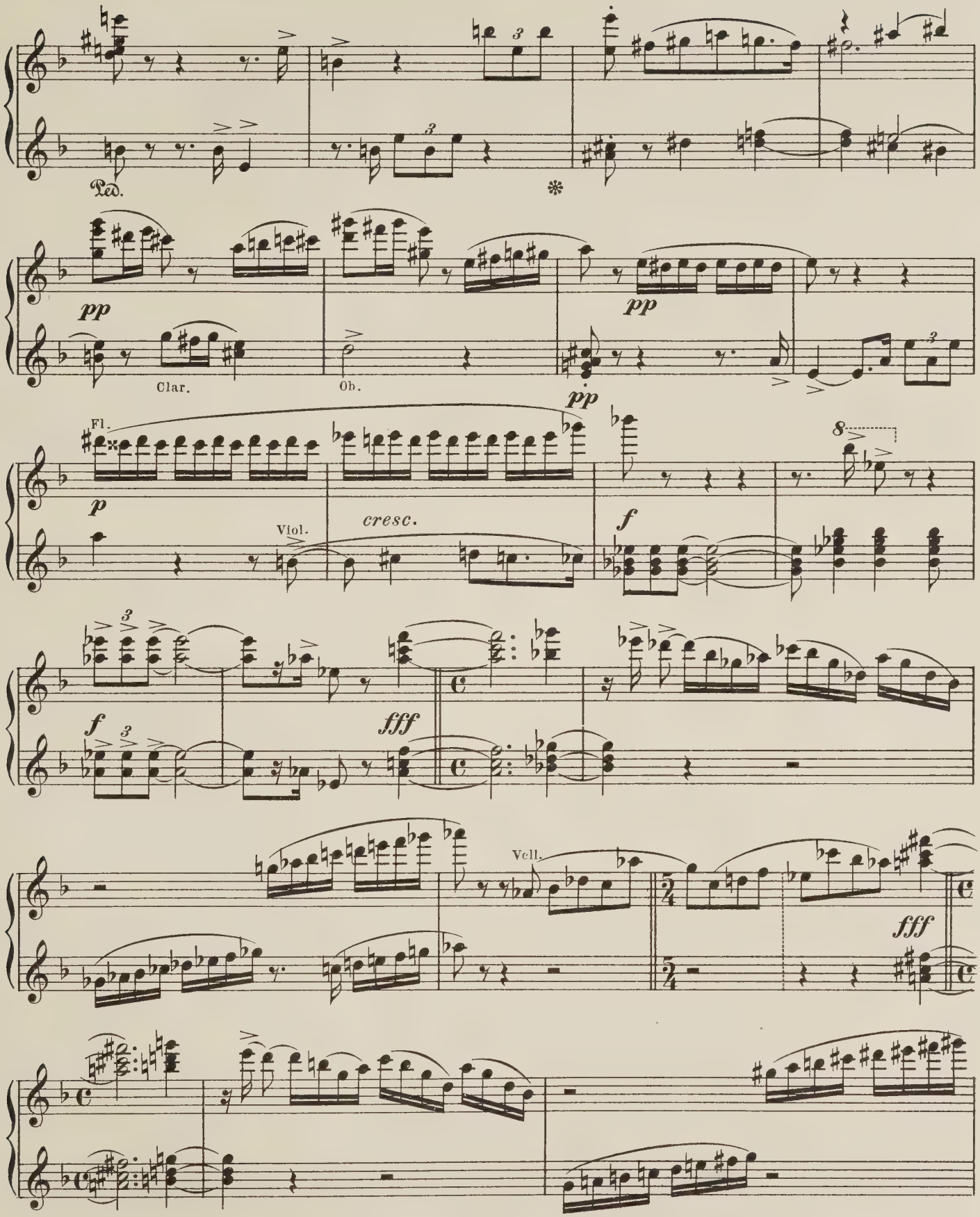

pp Bl.
2
mf marcato
Ob.
2
Ob.
mf
Viol.
Bl.
f
ff
Bl.
f
ff
Viol.
8
8
Viol.

Zweiter Spieler.

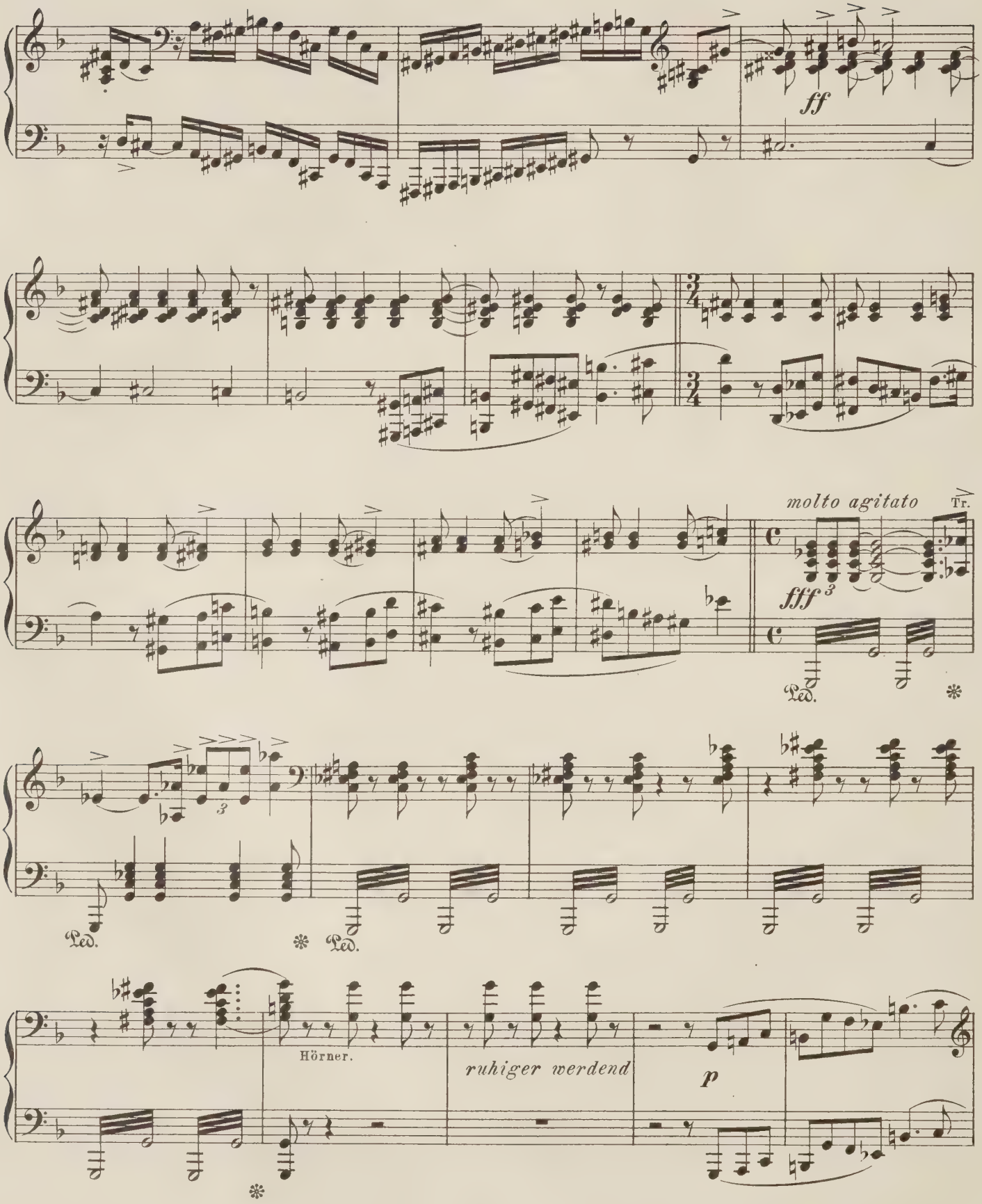


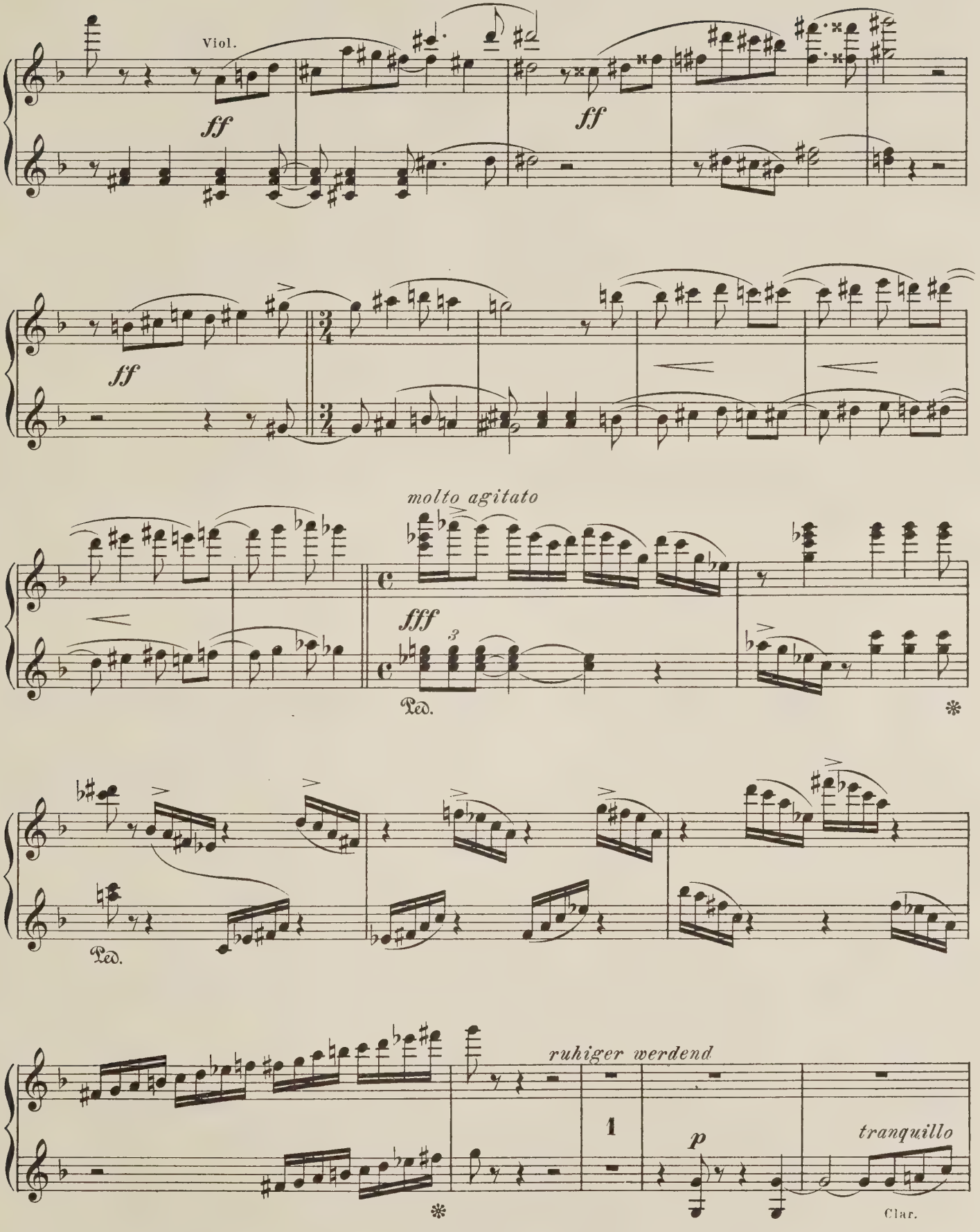

Bl.
Tromp.
fpp
Ped.
Viol.
pp
Ob.
Ped.
Fl.
Clar
espress.
Clar.


Tromp.
mf
pp
Ped.
p
espr.
cresc.
f
ff
fff
fff

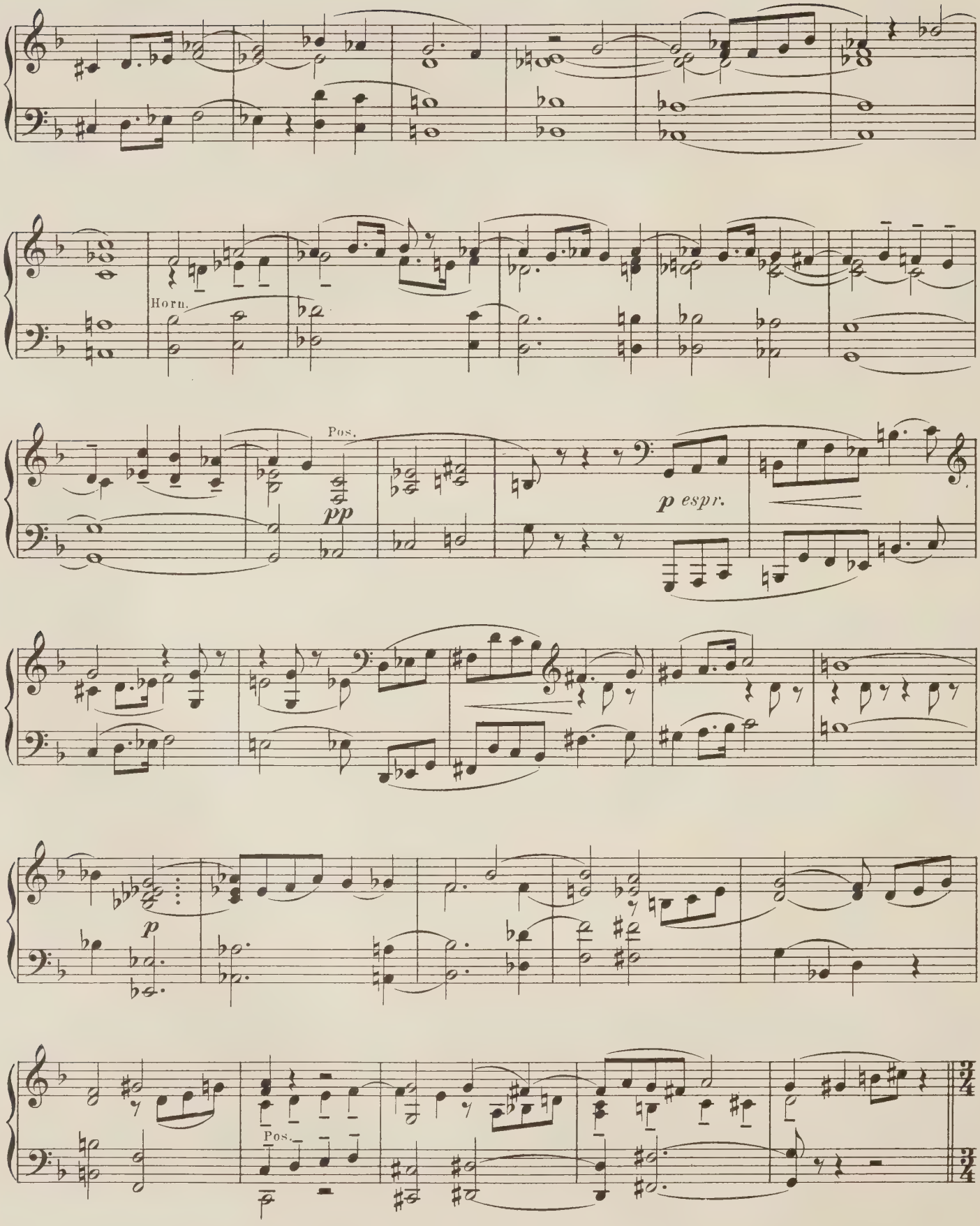

Ped.
pp
Clar.
Ob.
pp
pp
Fl.
p
Viol.
cresc.
f
8
f
fff
Vcll.
fff

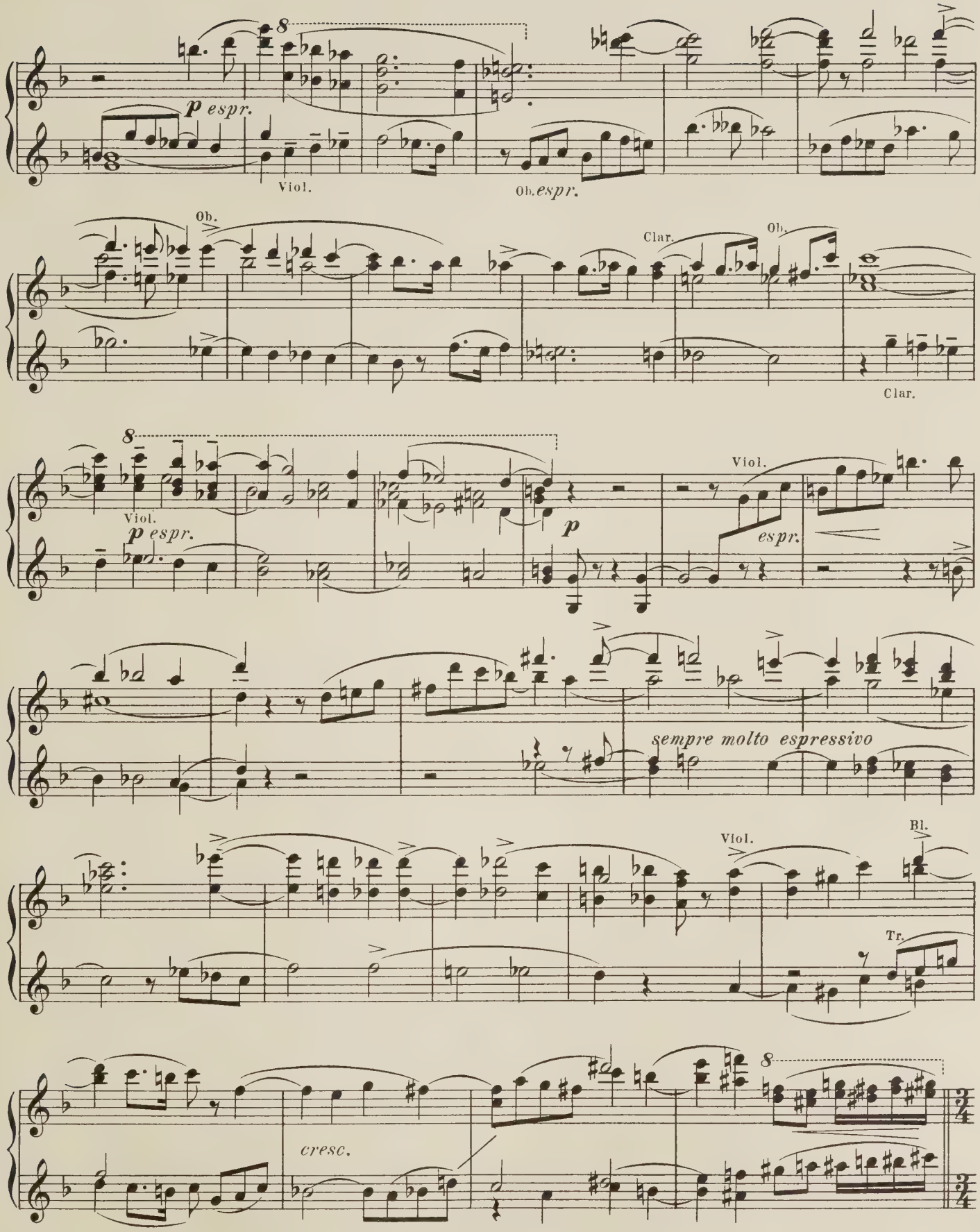
Zweiter Spieler.




Viol.
ff
ff
ff
molto agitato
fff
Ped.
Ped.
ruhiger werdend
1
p
tranquillo
Clar.

Zweiter Spieler.



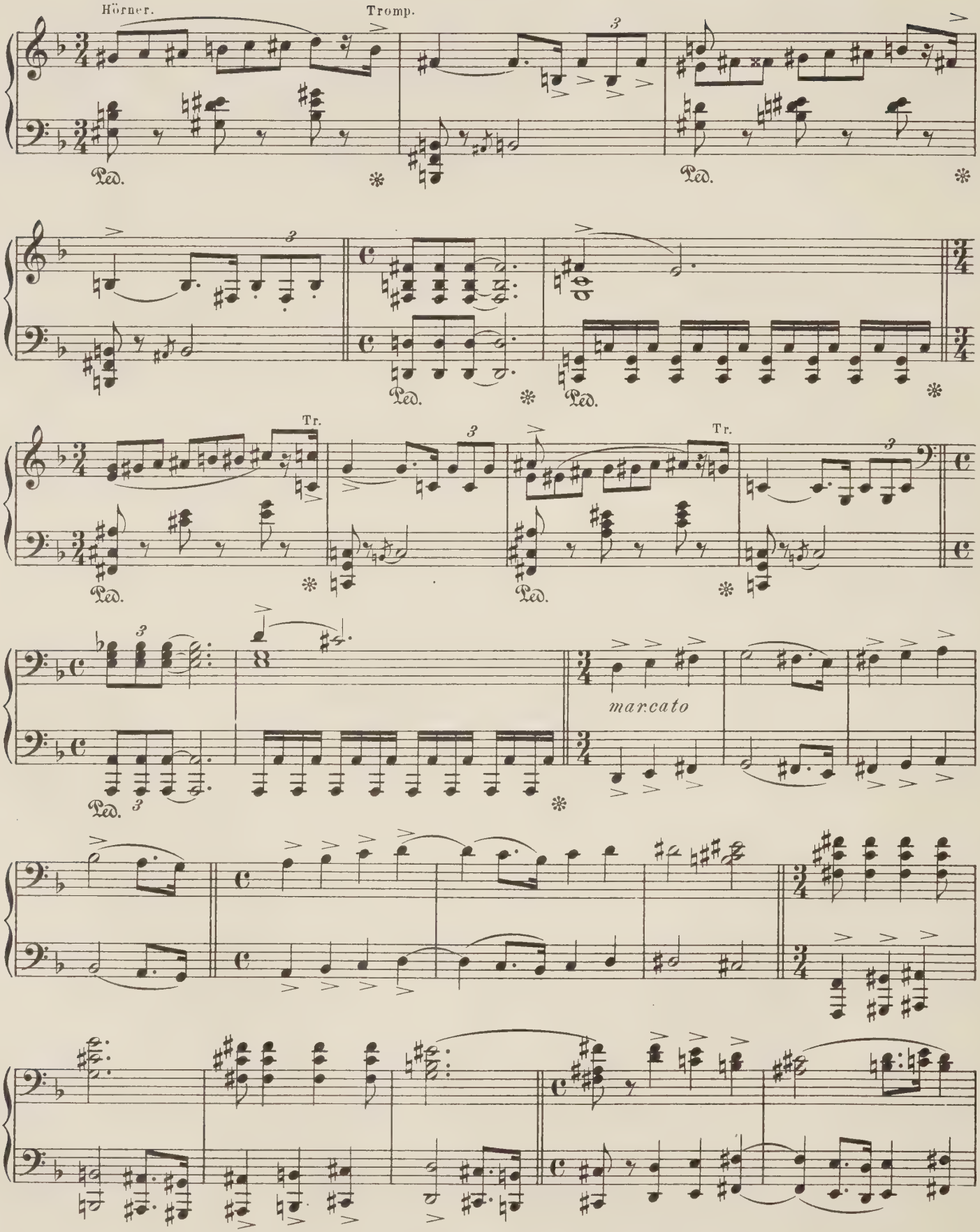

8
p espr.
Viol.
Ob. espr.
Ob.
Clar.
Ob.
Clar.
8
Viol.
p espr.
p
Viol.
espr.
sempre molto espressivo
Viol.
Bl.
Tr.
8
cresc.

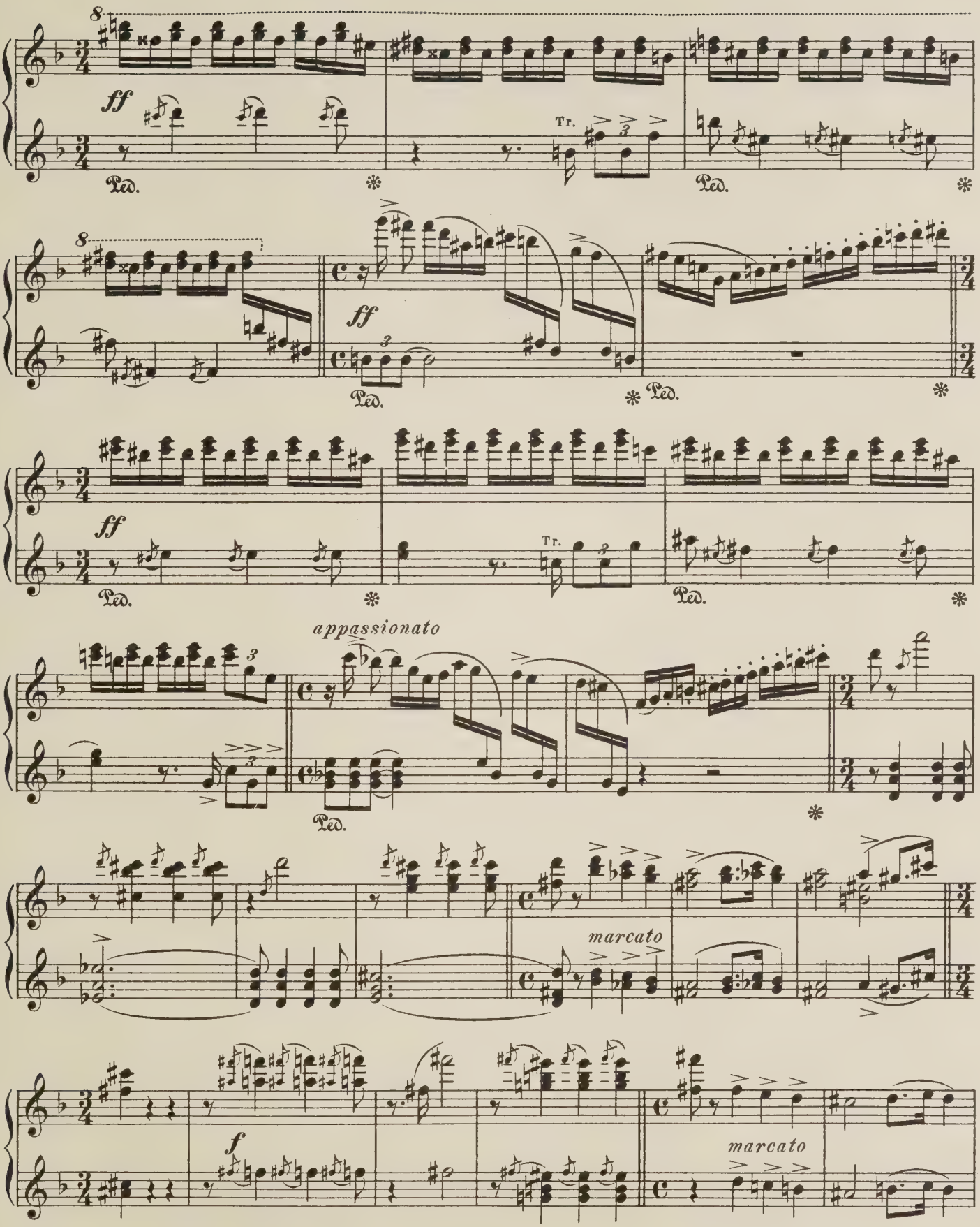
Zweiter Spieler.

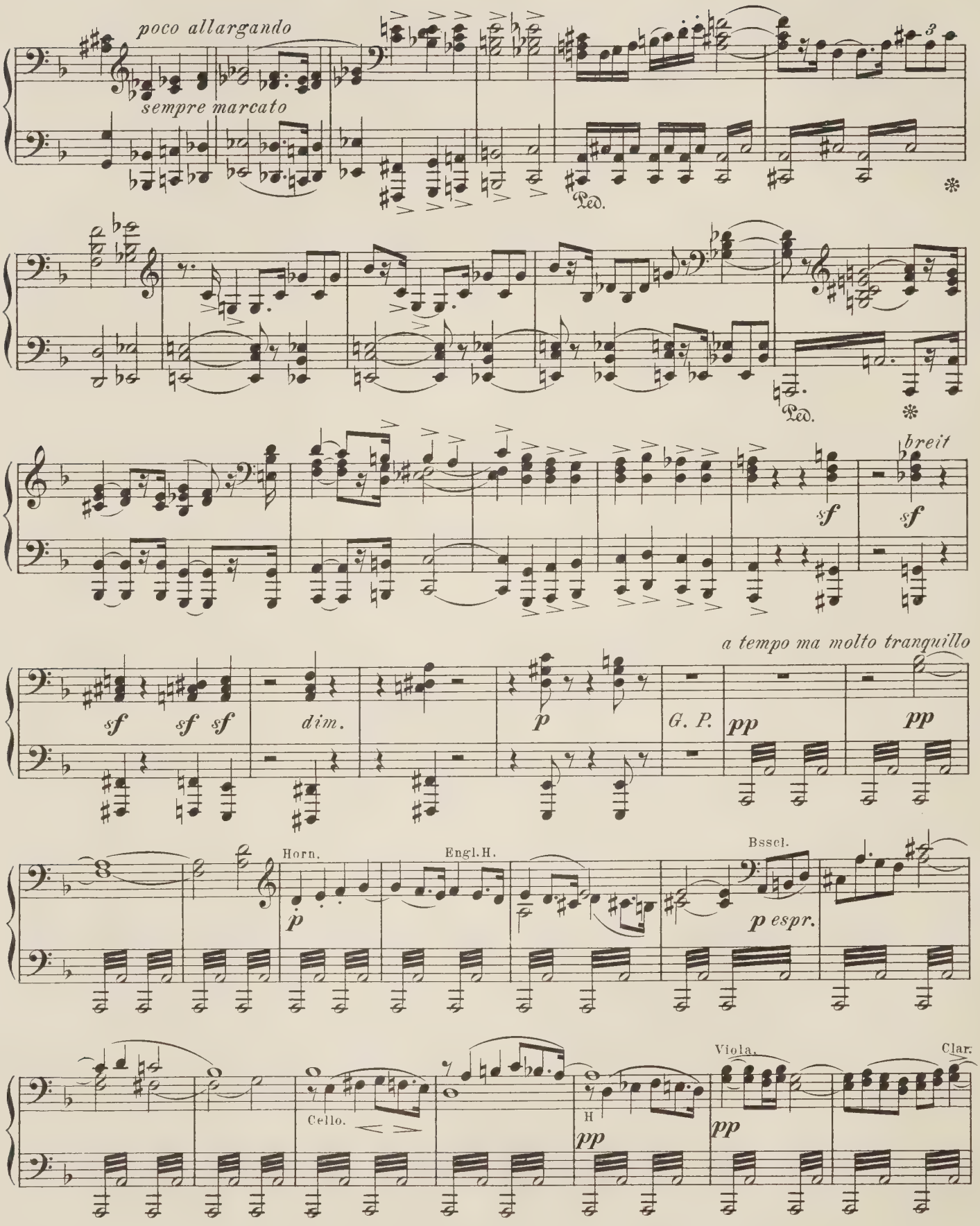
Furioso.

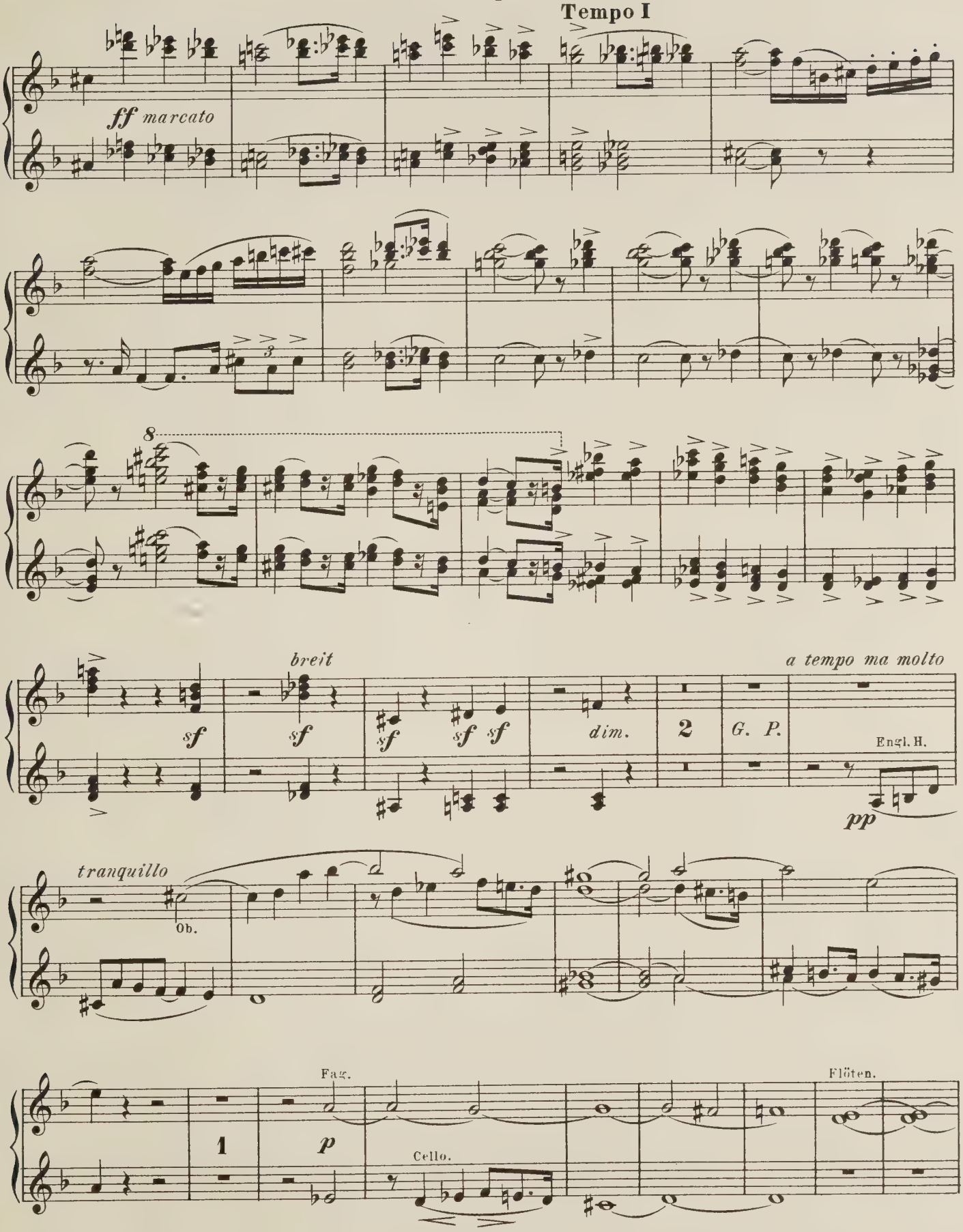
Hörner.

Tromp.

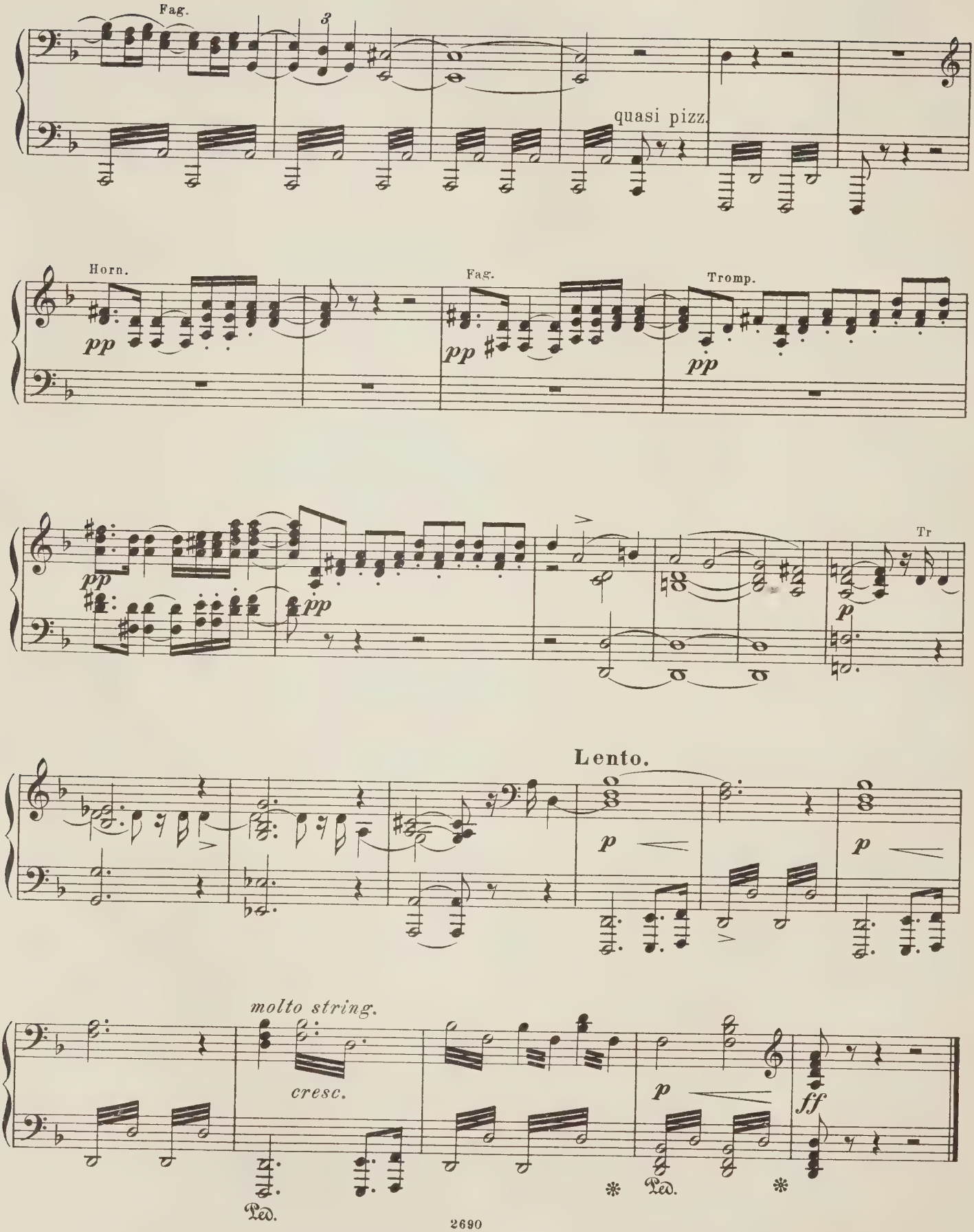


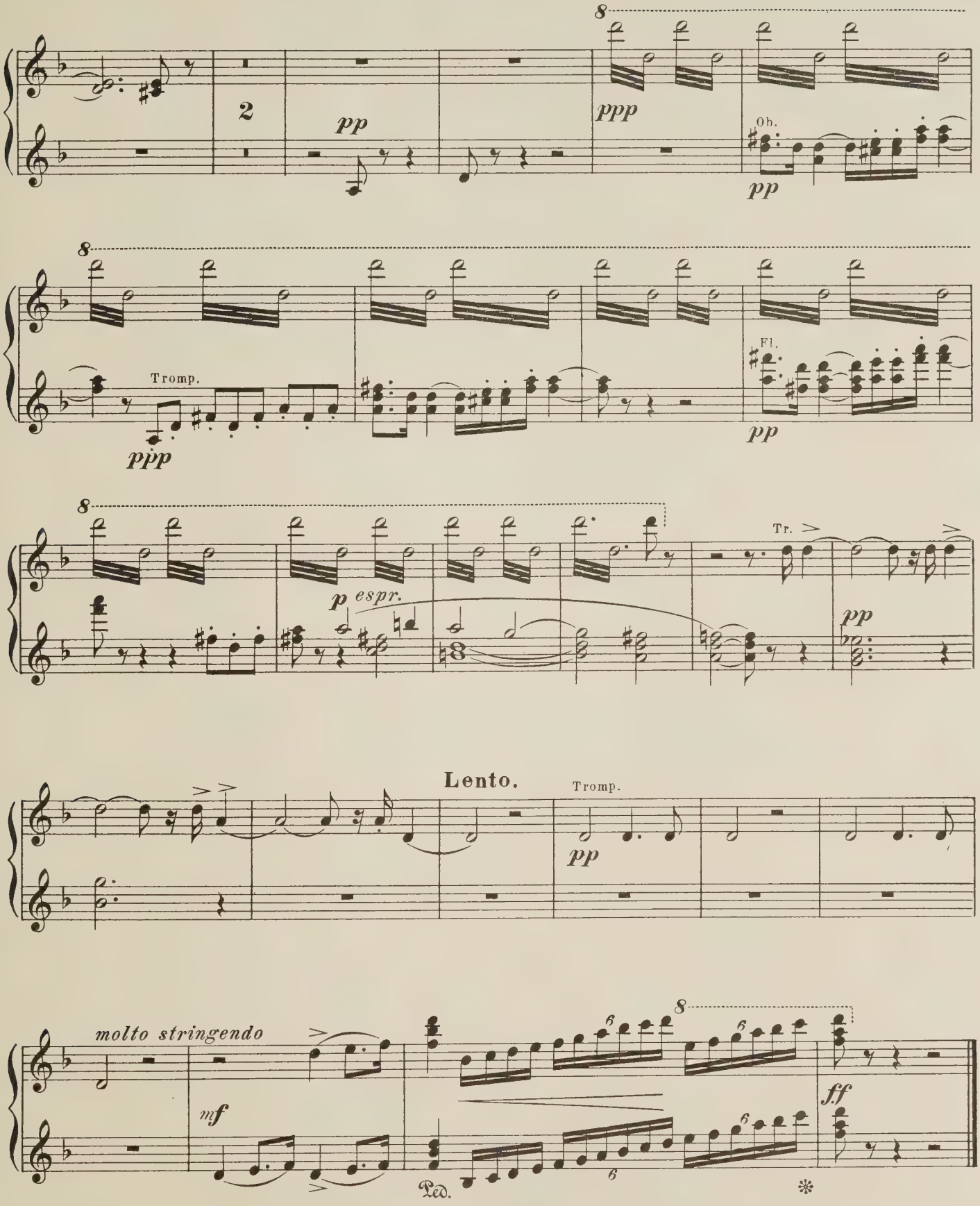

Furioso.
ff
Ped.
Tr.
ff
Ped.
ff
Ped.
Tr.
Ped.
appassionato
Ped.
marcato
f
marcato


poco allargando
sempre marcato
Ped.
Ped.
breit
sf
sf
a tempo ma molto tranquillo
sf sf sf
dim.
p
G. P.
pp
pp
Horn.
Engl.H.
Bssel.
p
p espr.
Viola.
Clar.
Cello.
H
pp
pp


Tempo I
ff marcato
8
breit
sf
sf
sf sf sf
dim.
2
G. P.
a tempo ma molto
Engl. H.
pp
tranquillo
Ob.
Fag.
1
p
Cello.
Flöten.

Zweiter Spieler.




8
2
pp
ppp
Ob.
pp
8
Tromp.
ppp
Fl.
pp
8
p espr.
Tr.
pp
Lento.
Tromp.
pp
molto stringendo
mf
8
6
6
6
6
ff
Ped.
*

Meinem lieben Freunde

Friedrich Rösch

zugeeignet.

Tod und Verklärung.

Tondichtung

für grosses Orchester

von

Richard Strauss.

OP. 24.

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* Verl. No. 2677. Orchesterstimmen ...

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Lith. Anst. C. G. Röder, Leipzig

In der ärmlich kleinen Kammer,
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager. –
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Kranken bleiche Züge
Spielt ein Lächeln wehmuthsvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf,
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch entsetzenvolles Ringen! –
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd zurück gesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Zug um Zug und Bild um Bild,
Inn'rem Aug vorüberschweben.
Erst der Kindheit Morgenroth,
Hold in reiner Unschuld leuchtend!
Dann des Jünglings kek'res Spiel –
– Kräfte übend und erprobend –
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt. –
Was ihm je verklärt erschien,
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah,
Donnert ihm ein „Halt" entgegen.
„Mach die Schranke dir zur Staffel!
„Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang.
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschweiss,
Suchet – ach! und findets nimmer.
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung!

TOD und VERKLÄRUNG.

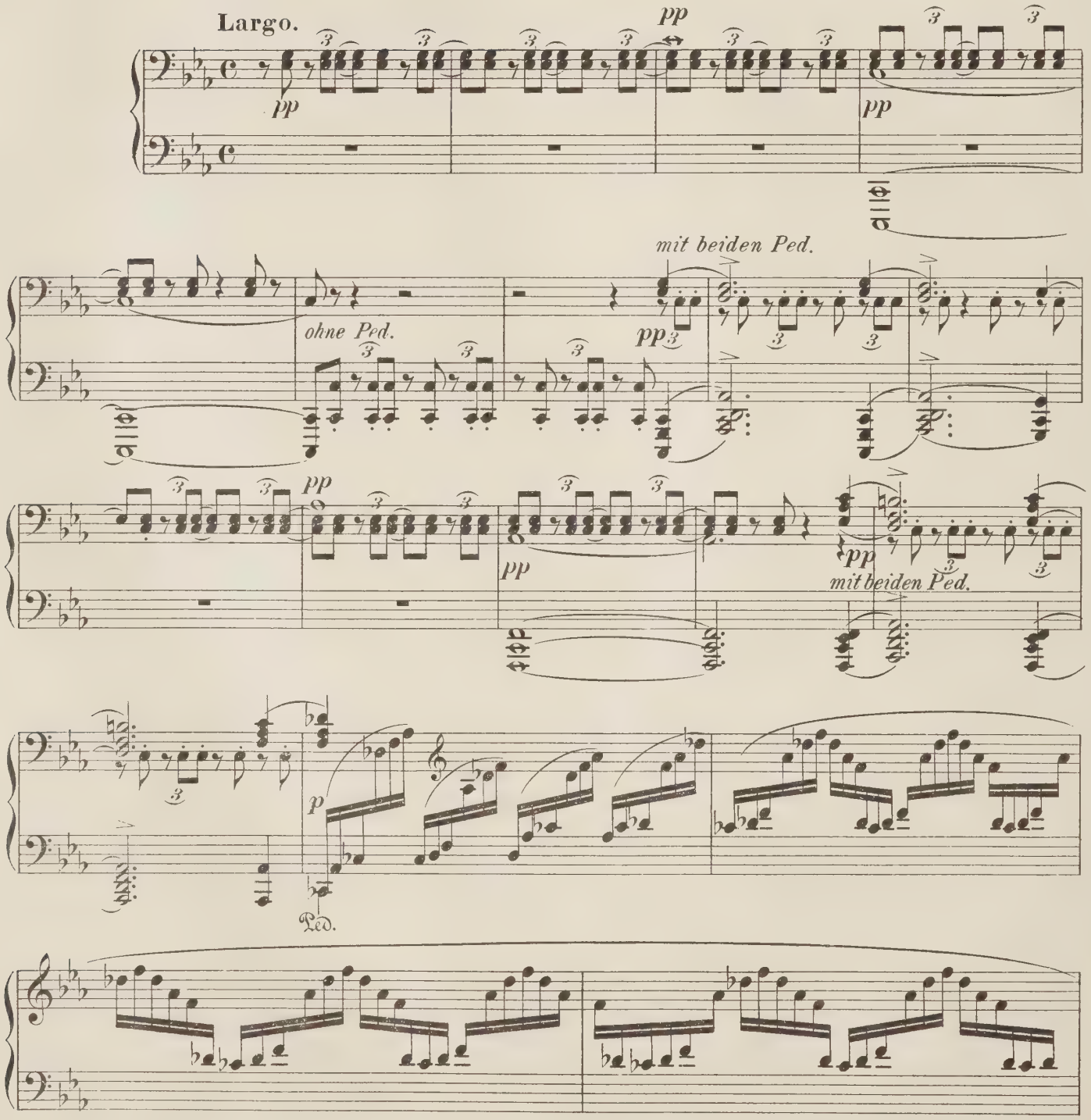
Tondichtung für grosses Orchester

von

Richard Strauss. Op. 24.

Zweiter Spieler.

Uebertr. von Otto Singer.



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TOD und VERKLÄRUNG.

Tondichtung für grosses Orchester

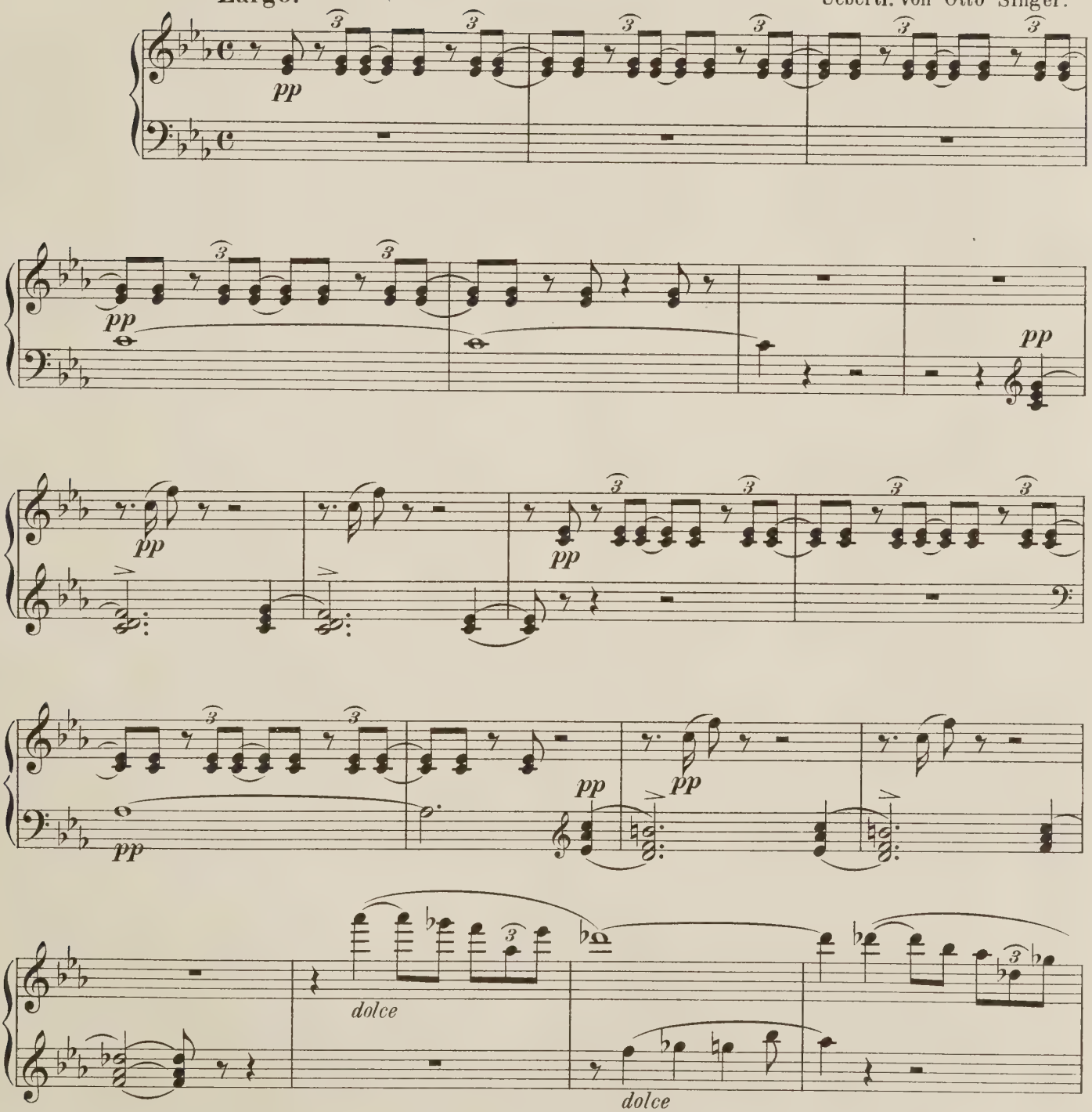
von

Richard Strauss. Op. 24.

Erster Spieler.

Largo.

Uebertr. von Otto Singer.



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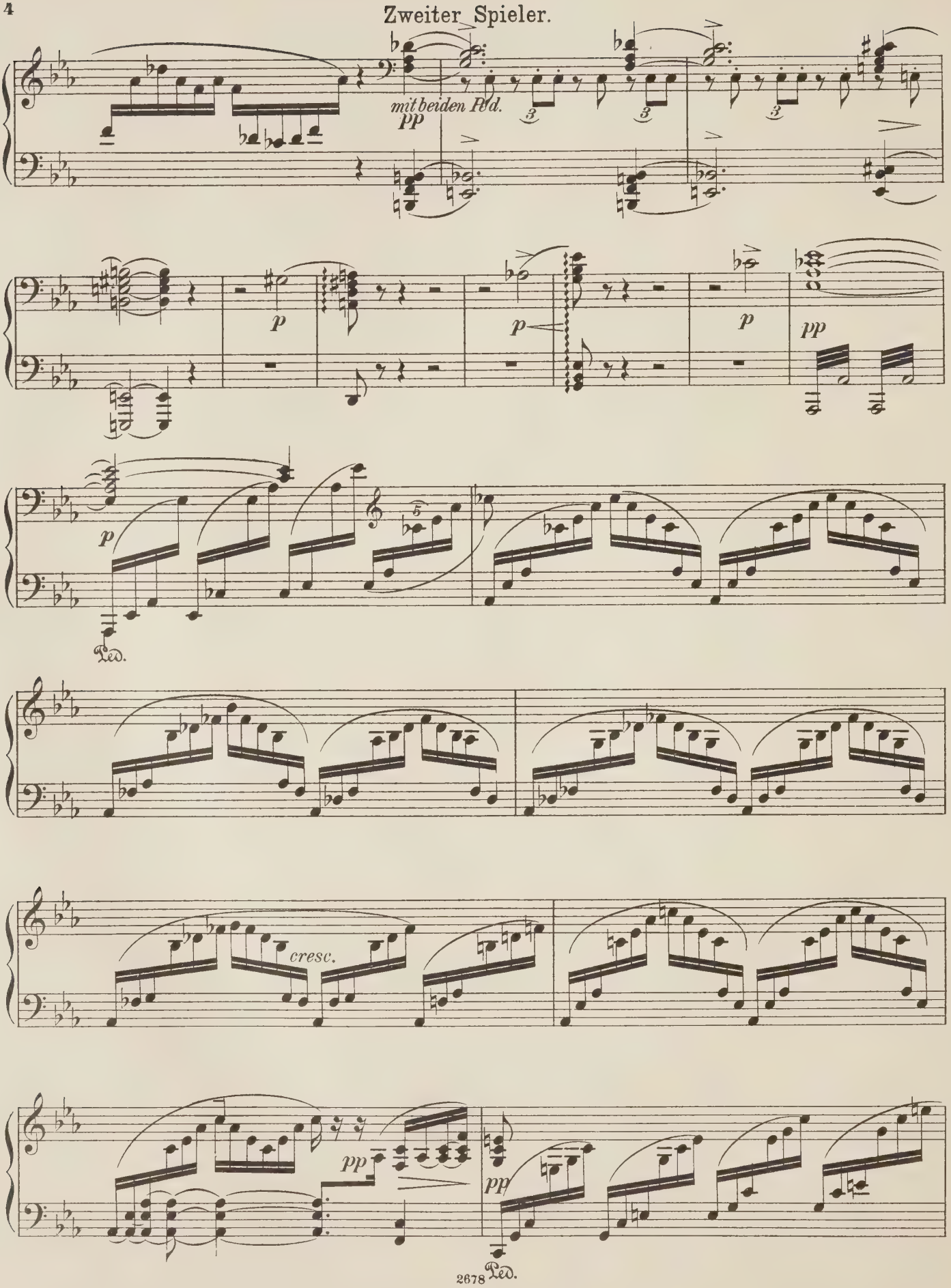
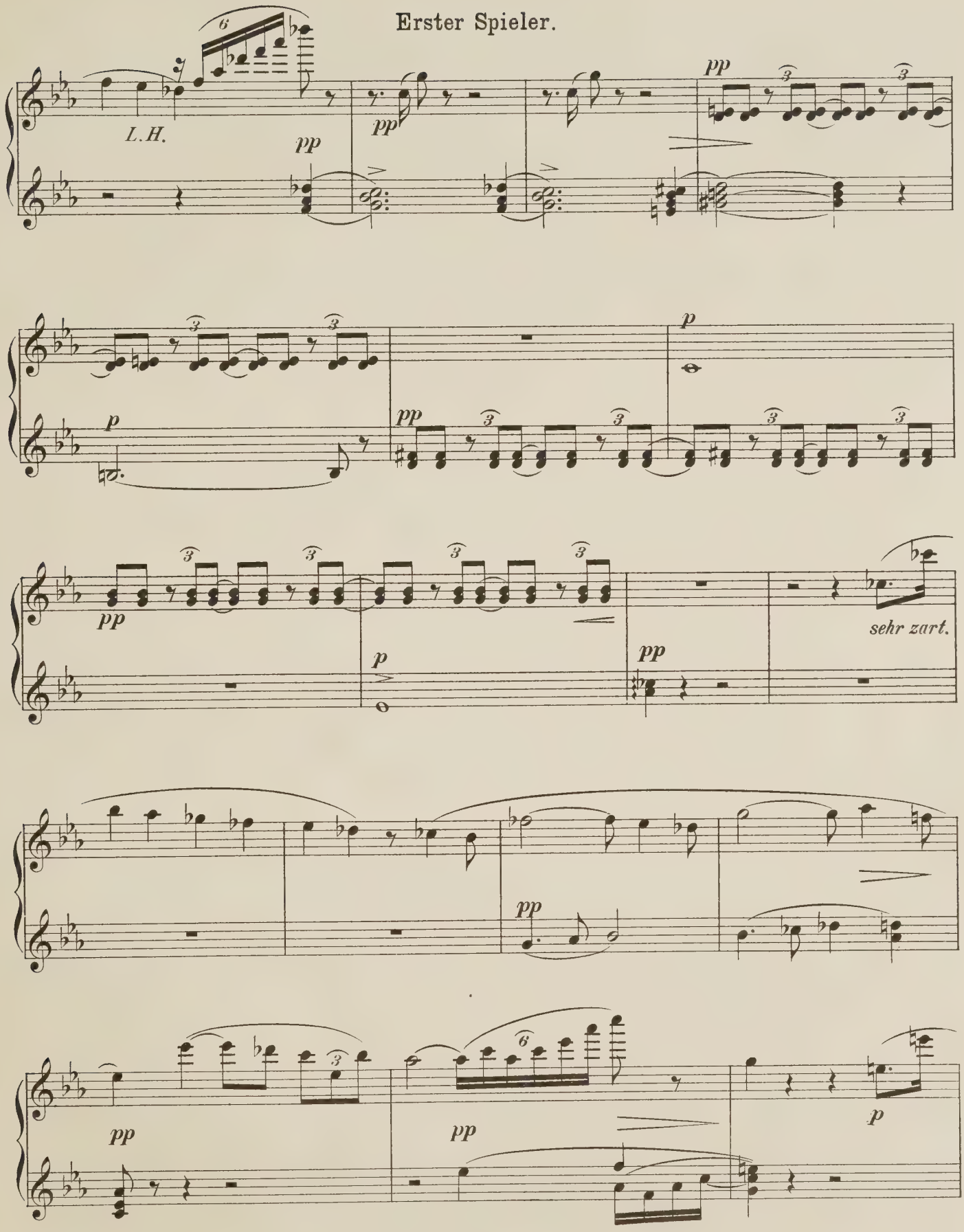
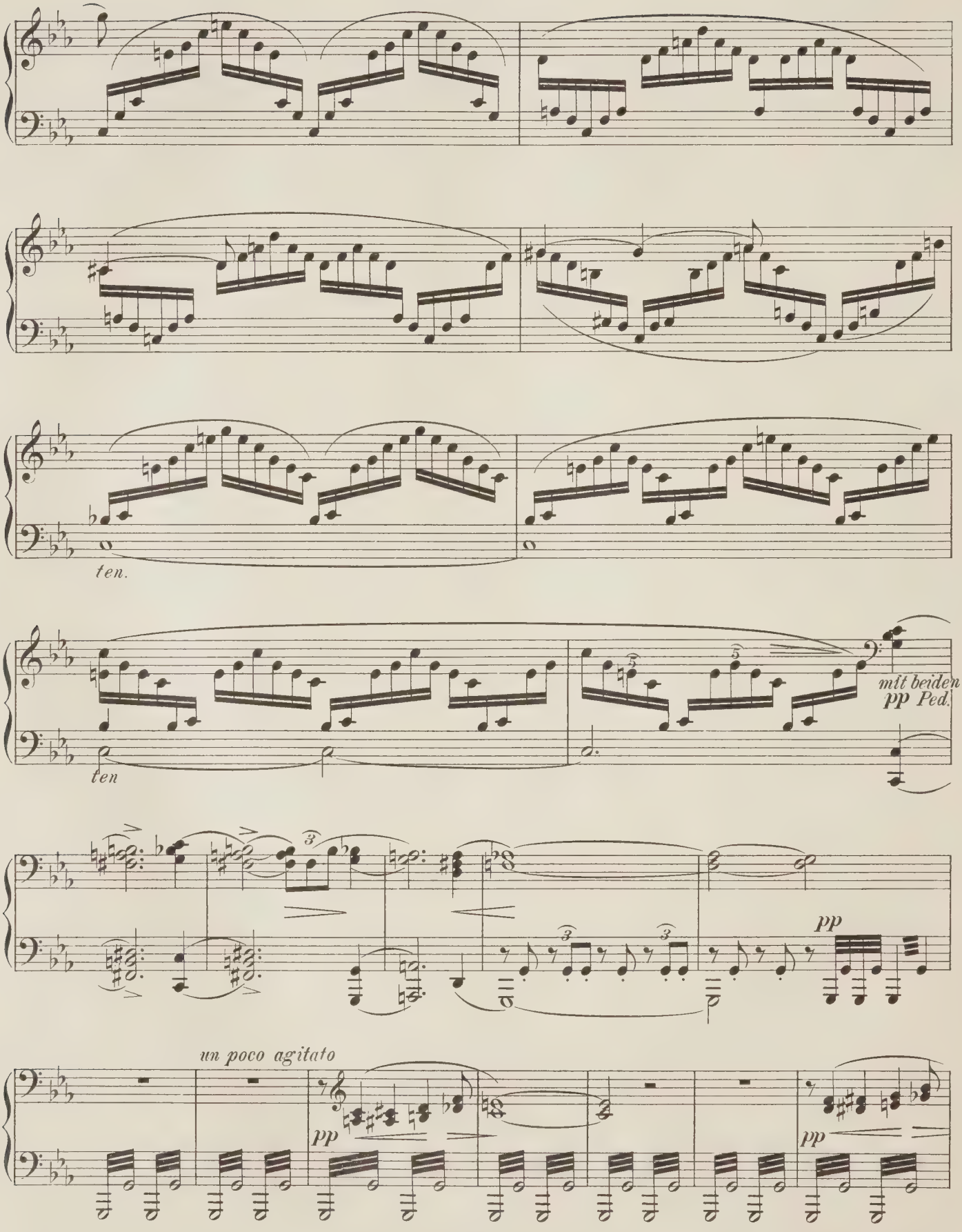
Eigenthum des Verlegers für alle Länder.

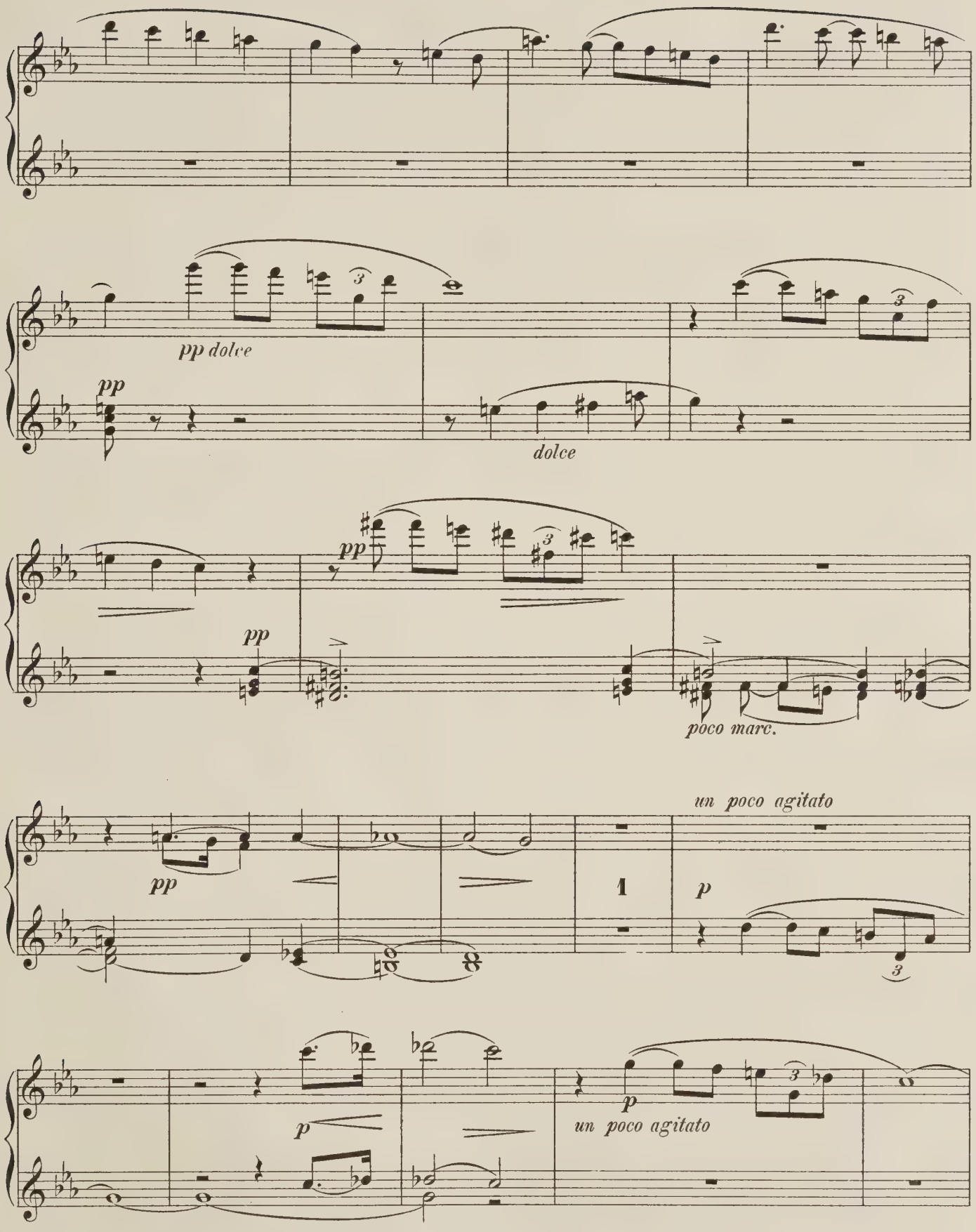

Zweiter Spieler.
mit beiden Pd.
pp
p
p
p
pp
p
Ped.
cresc.
pp
pp
Ped.


Erster Spieler.
L.H.
pp
sehr zart.

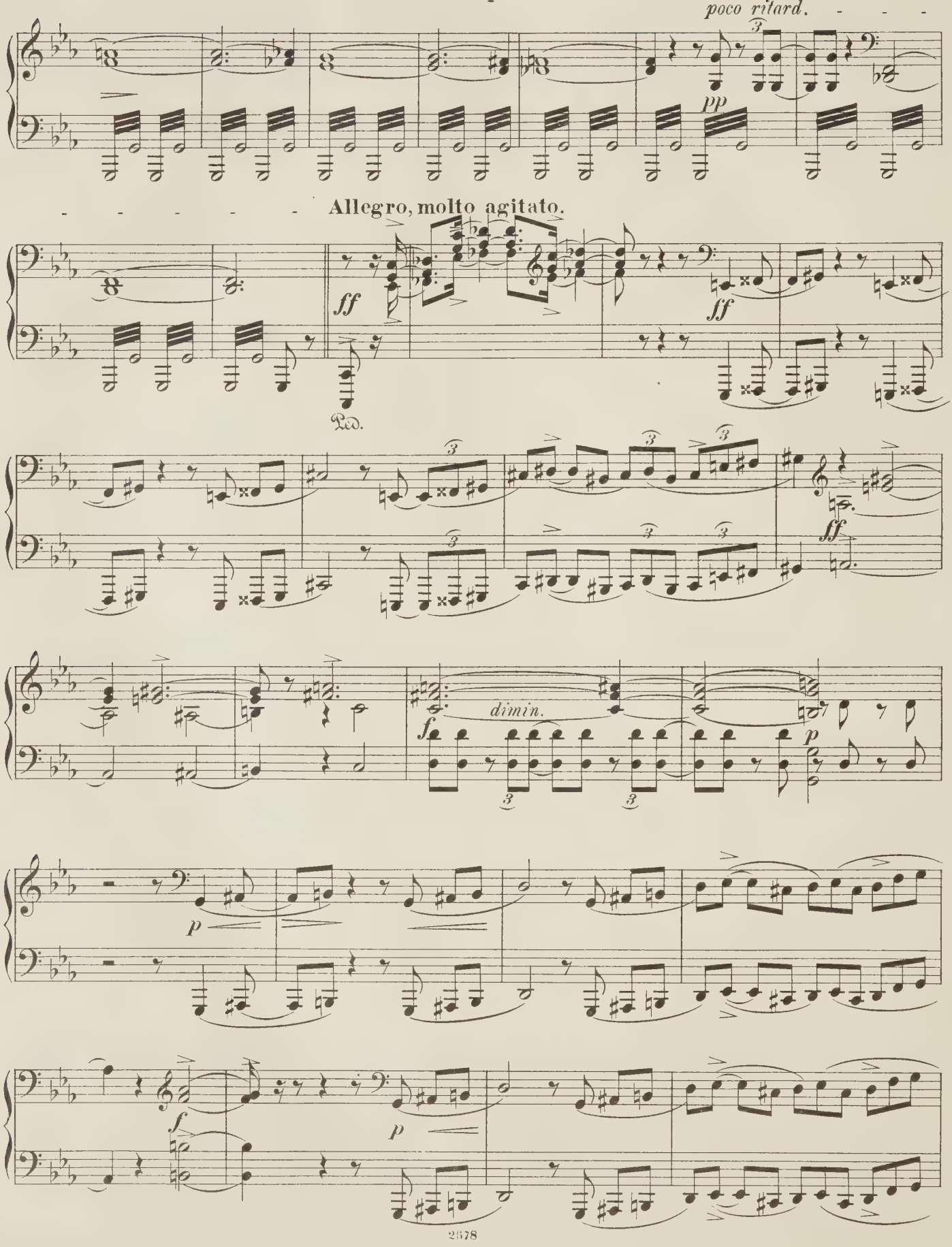
Zweiter Spieler.

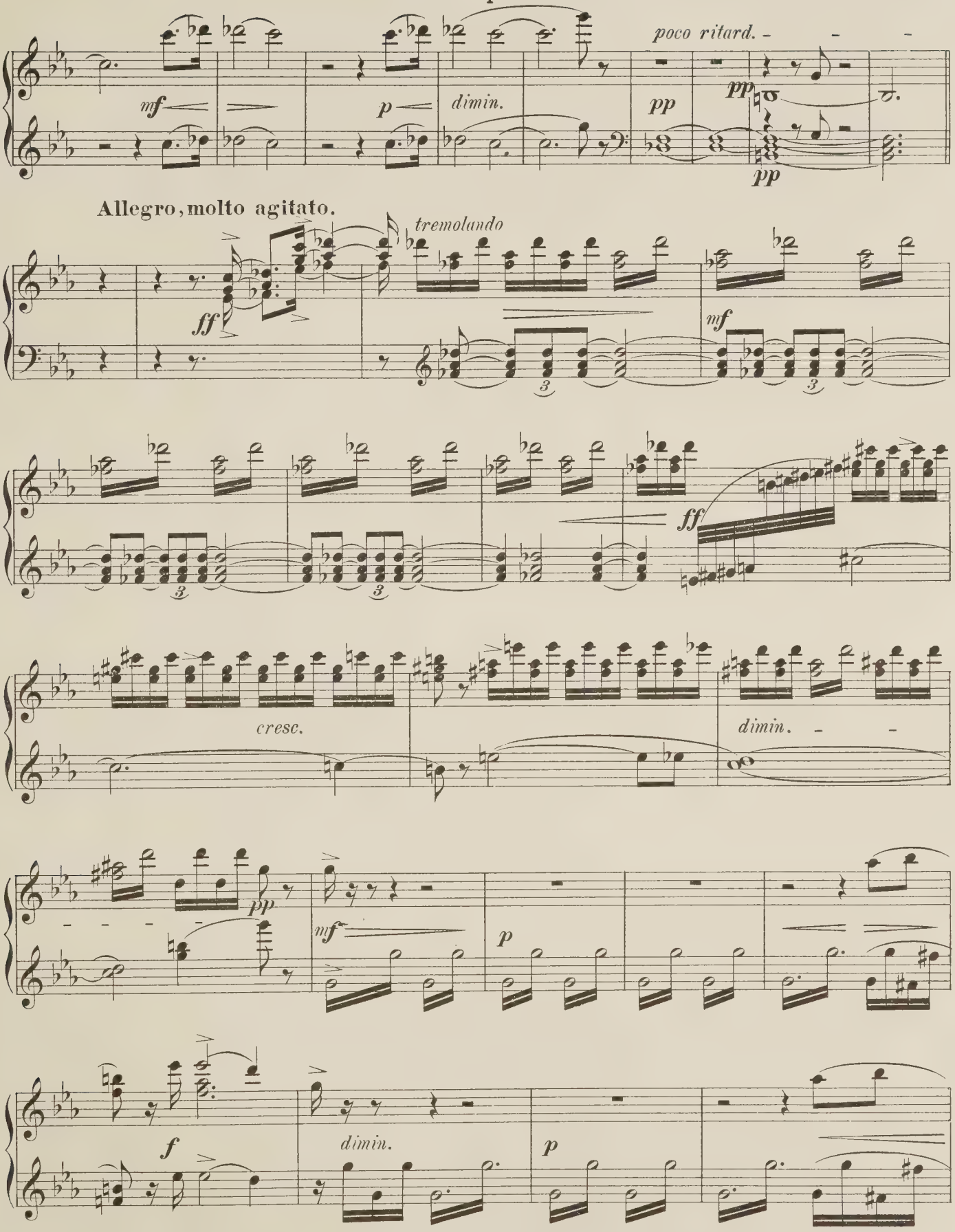


Erster Spieler.

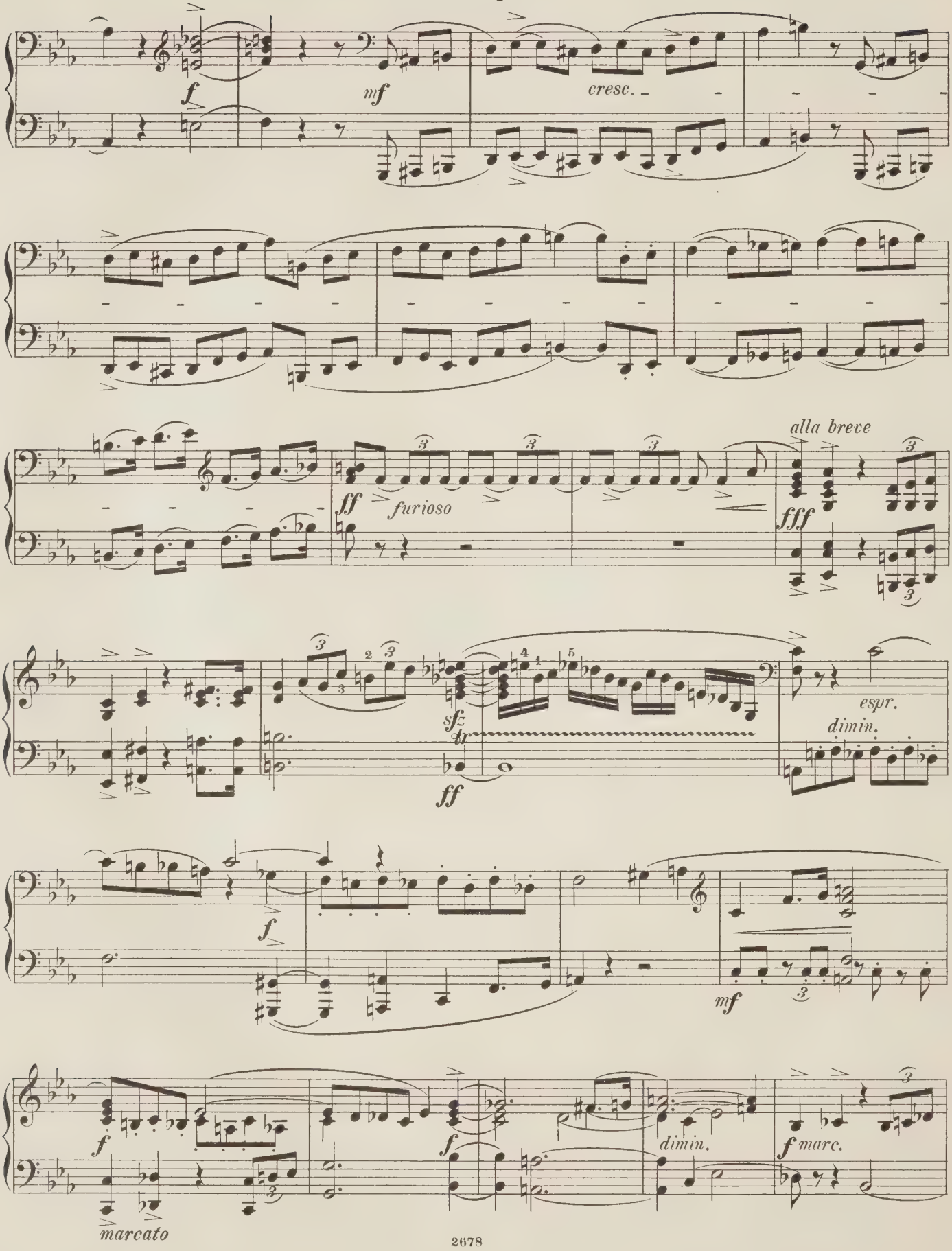


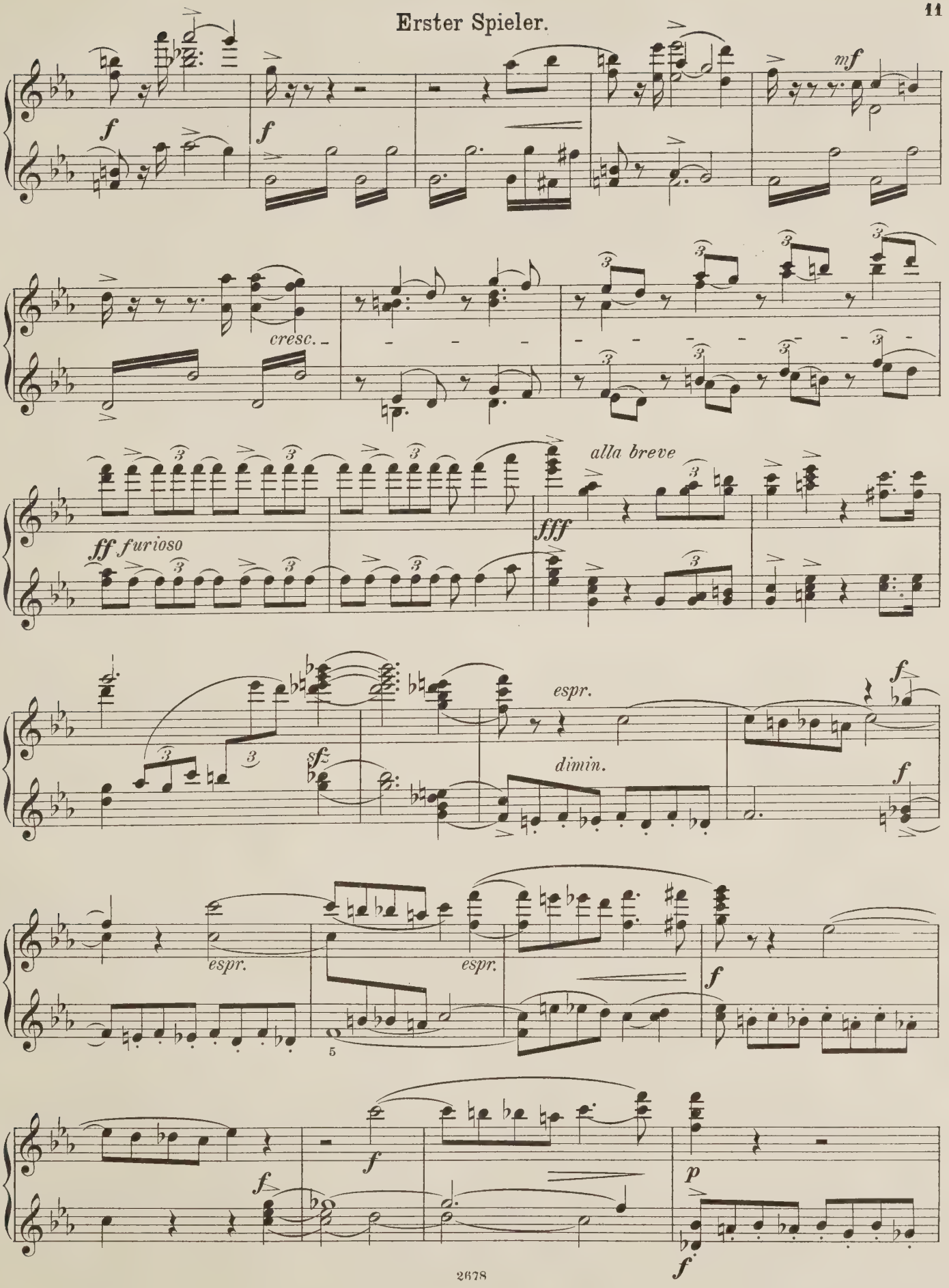
Zweiter Spieler.



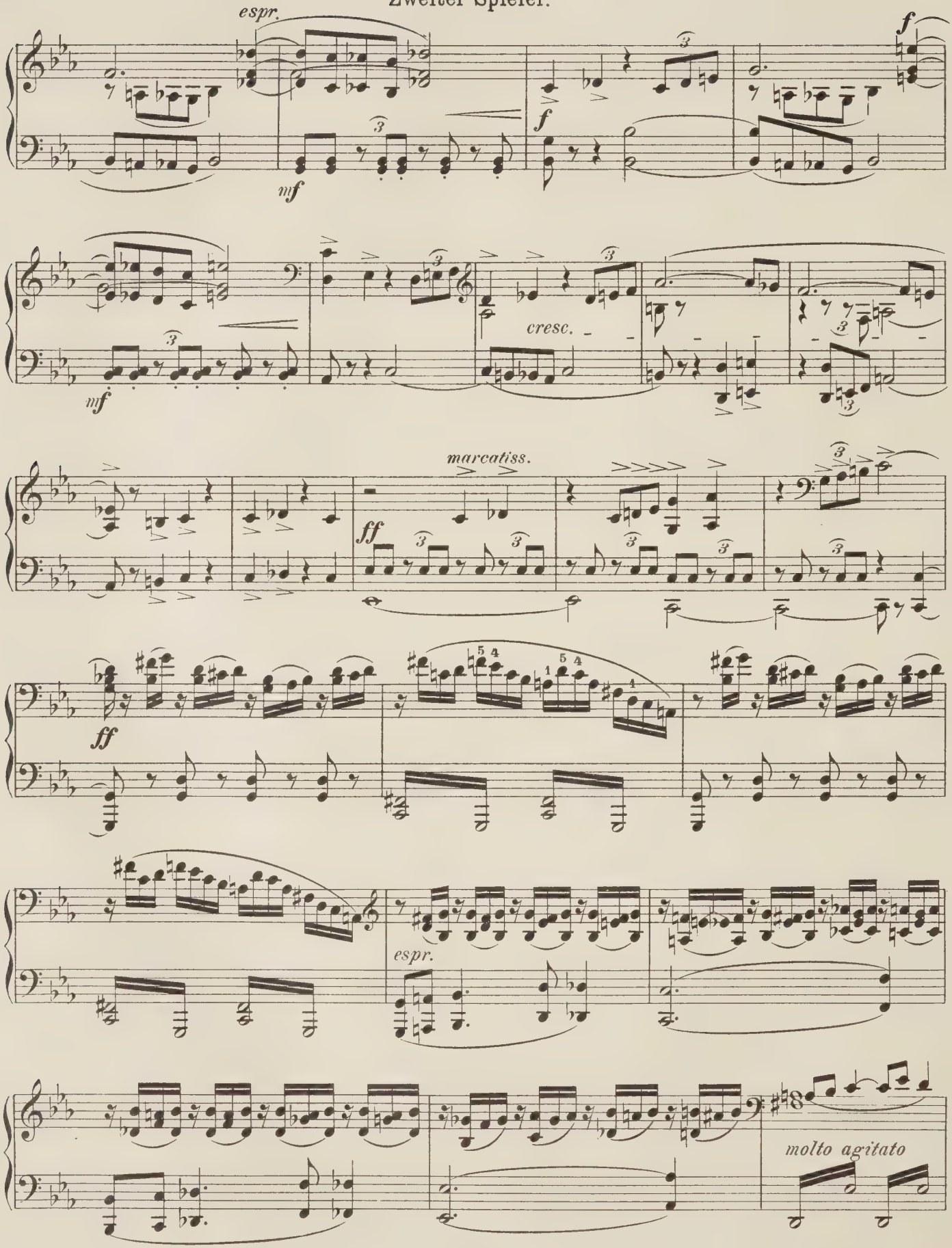

poco ritard.
mf
p
dimin.
pp
pp
pp
Allegro, molto agitato.
tremolando
ff
mf
ff
cresc.
dimin.
pp
mf
p
f
dimin.
p

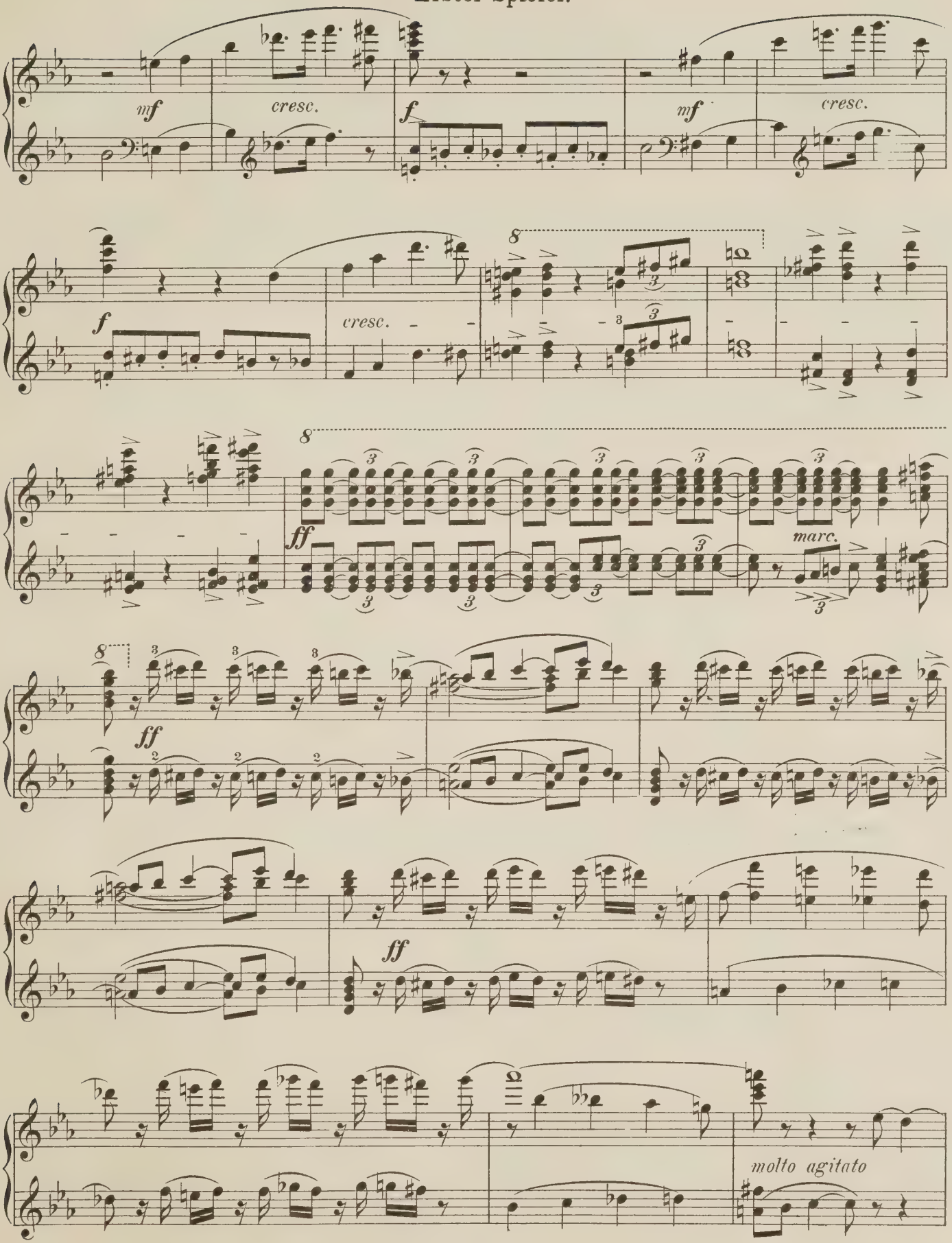
Zweiter Spieler.



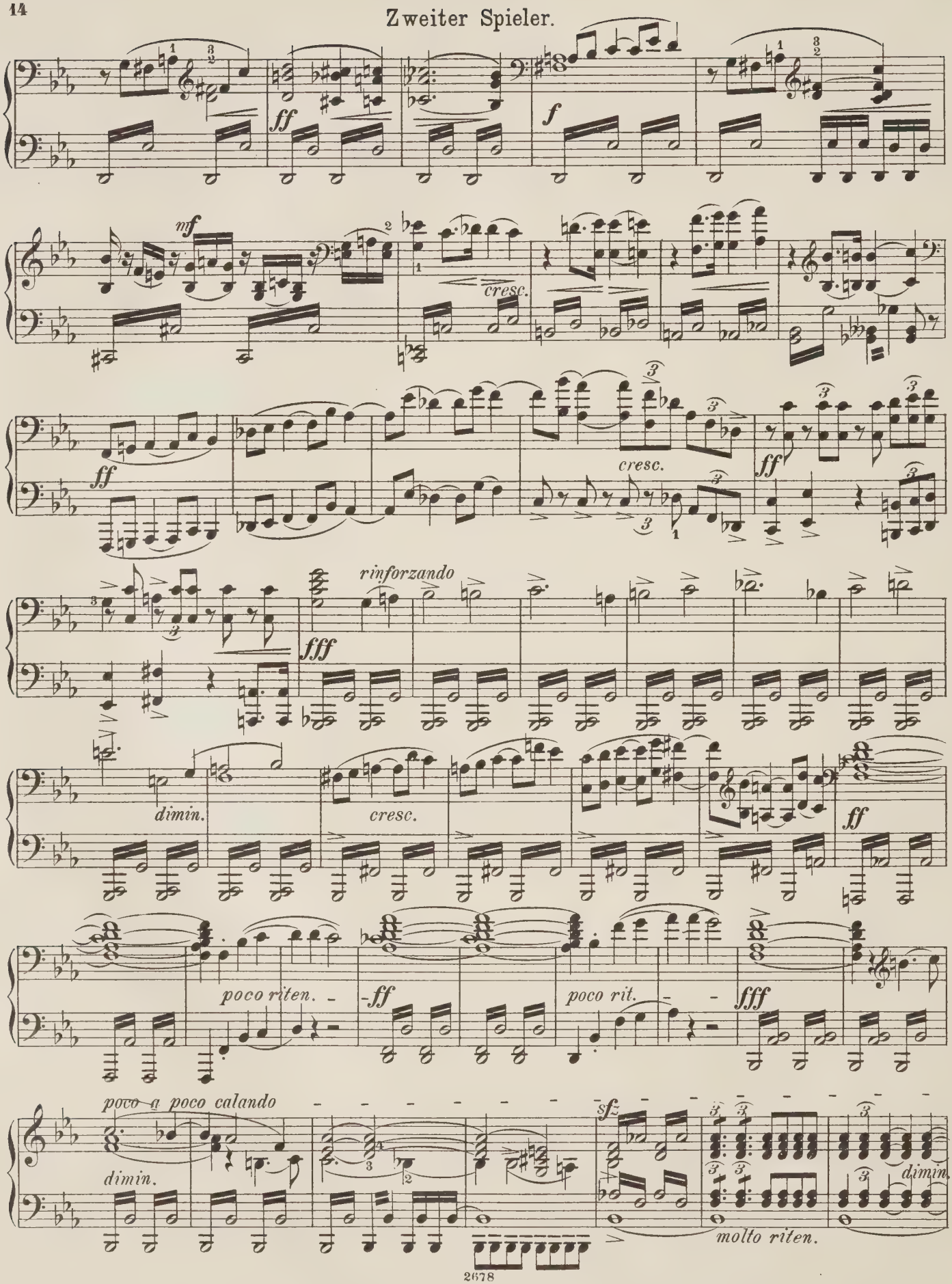

f
f
mf
cresc.
ff furioso
fff
alla breve
espr.
dimin.
sfz
espr.
espr.
5
f
f
f
p
f

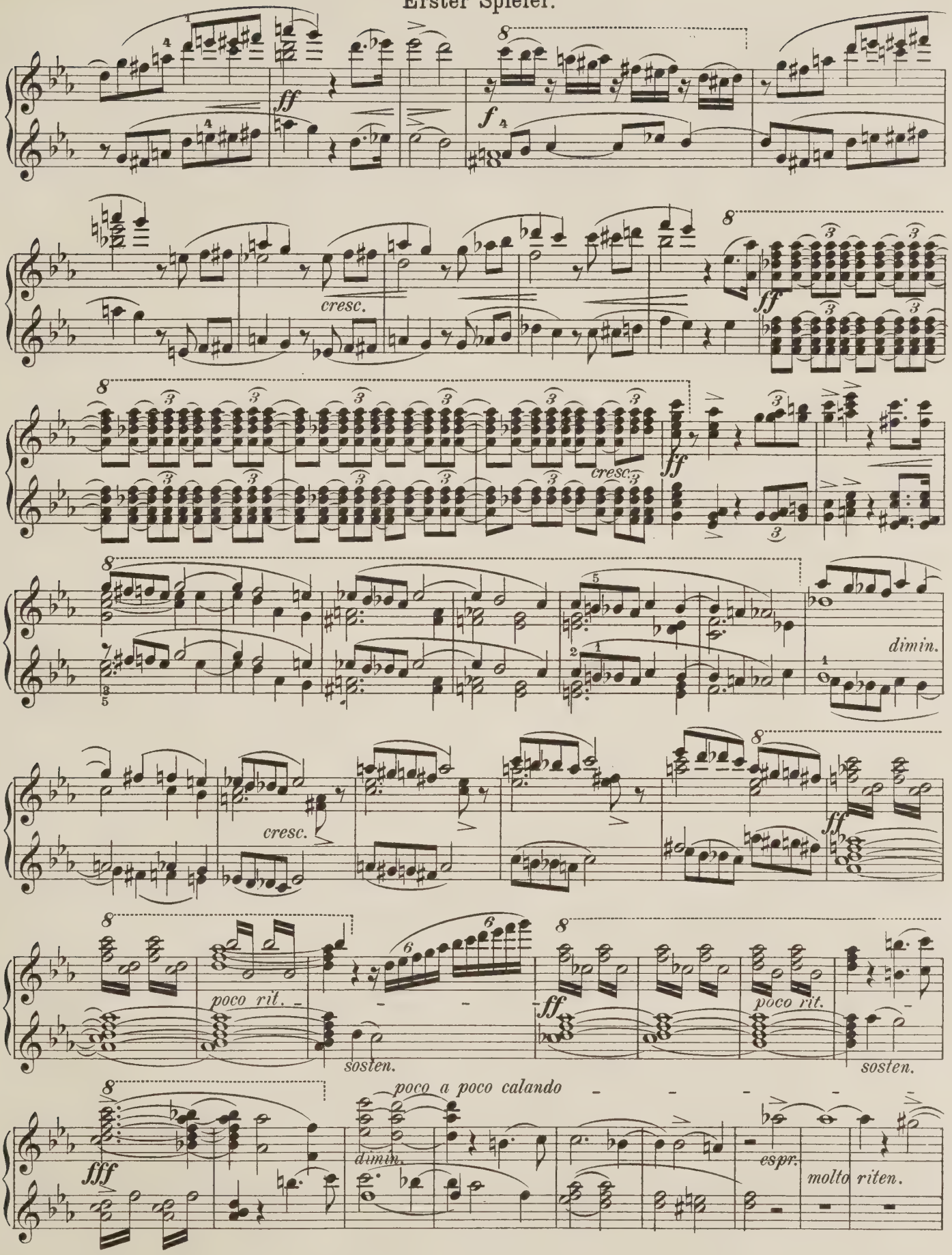
Zweiter Spieler.



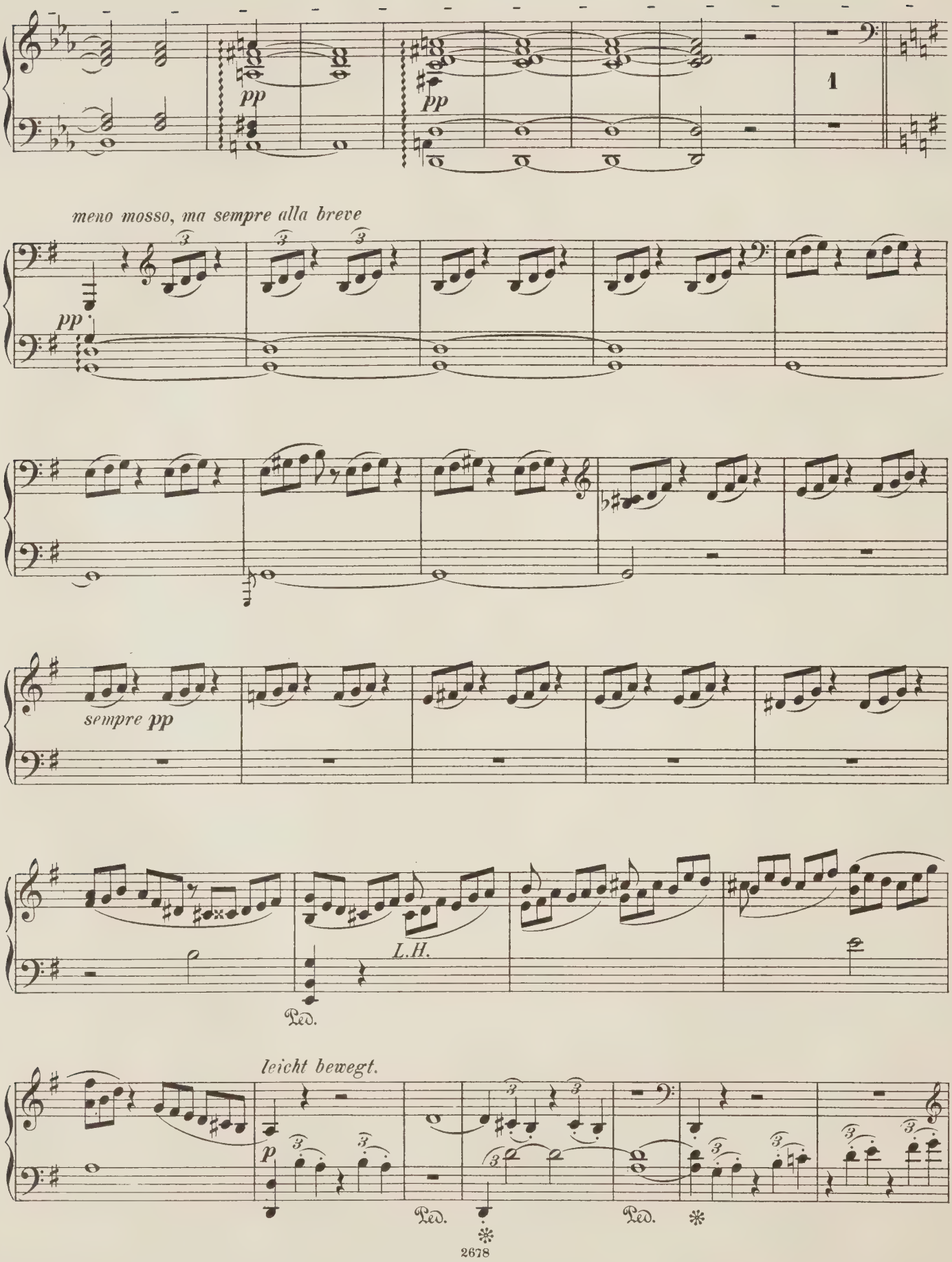

mf
cresc.
f
mf
cresc.
f
cresc.
8
ff
marc.
8
ff
8
ff
molto agitato

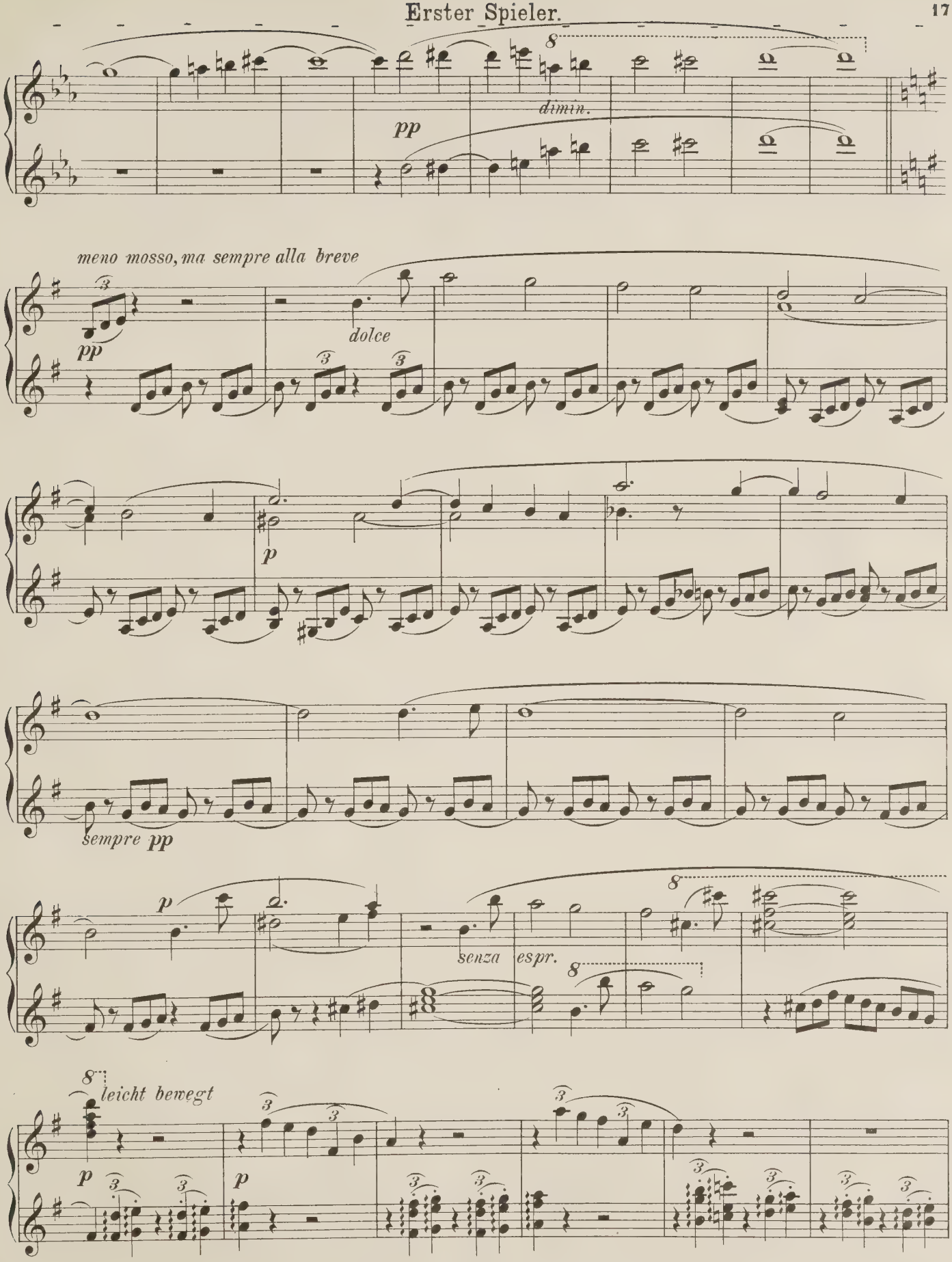
Zweiter Spieler.



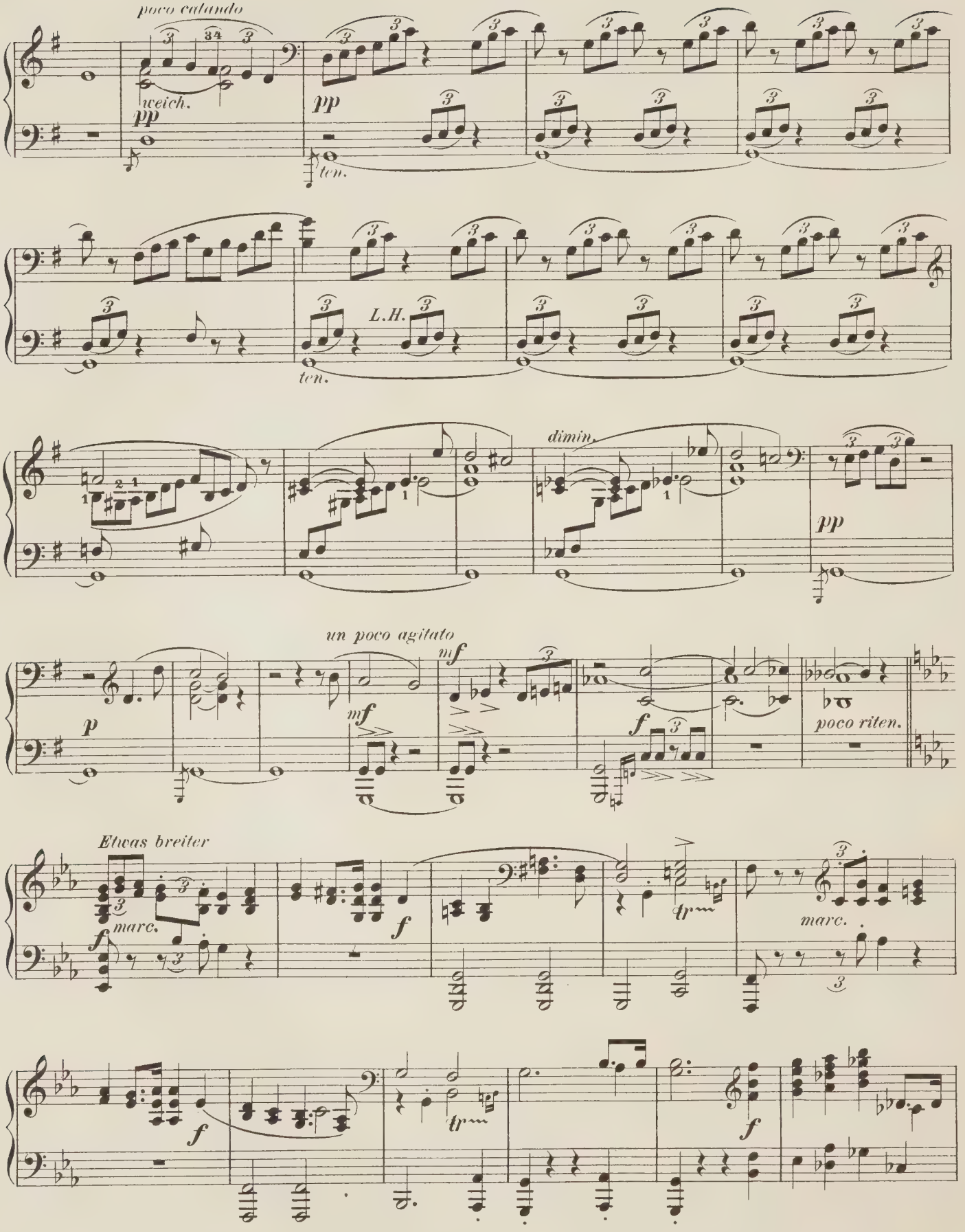

ff
f
cresc.
ff
cresc.
ff
dimin.
cresc.
ff
poco rit.
sosten.
ff
poco rit.
sosten.
fff
poco a poco calando
dimin.
espr.
molto riten.

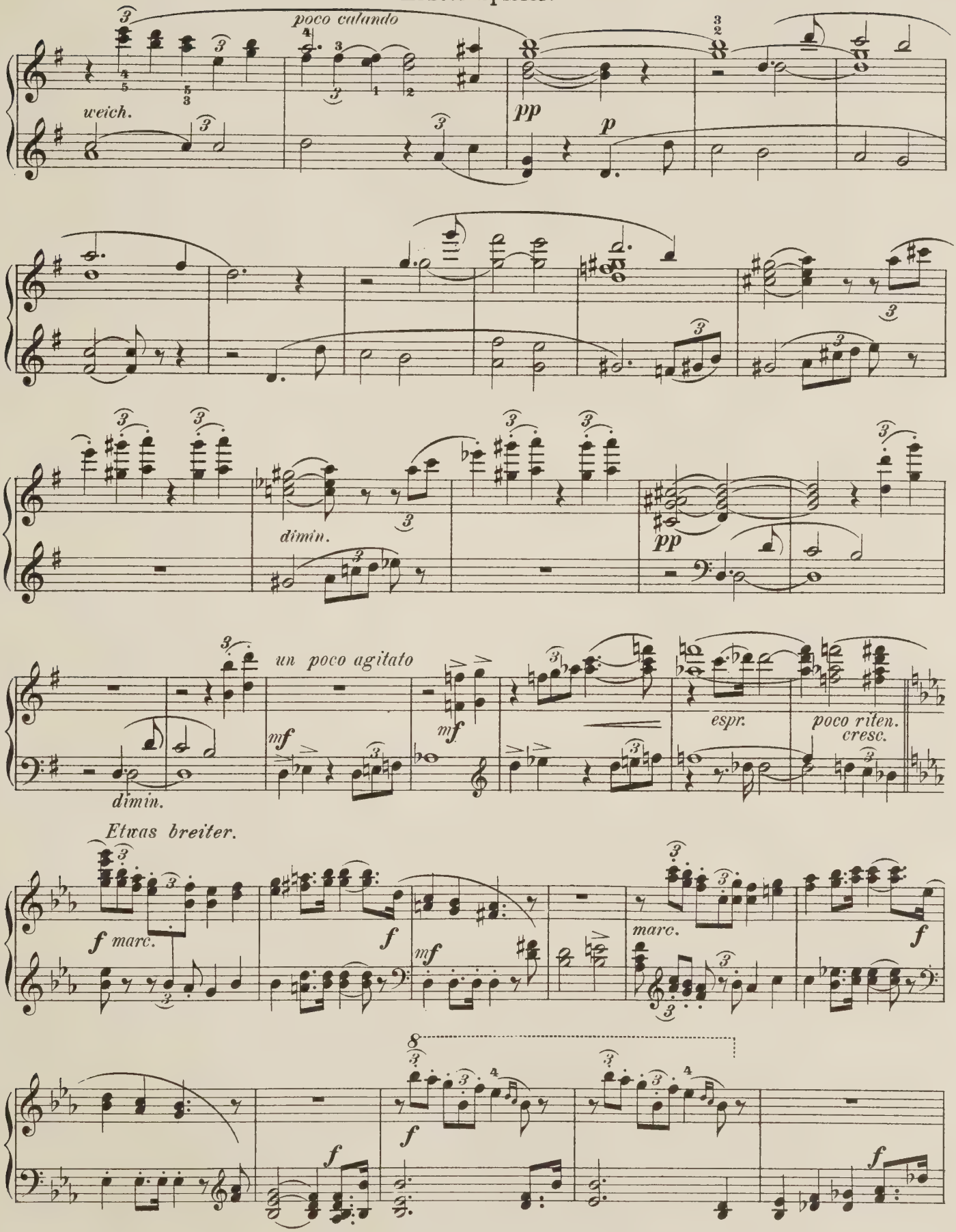
Zweiter Spieler.



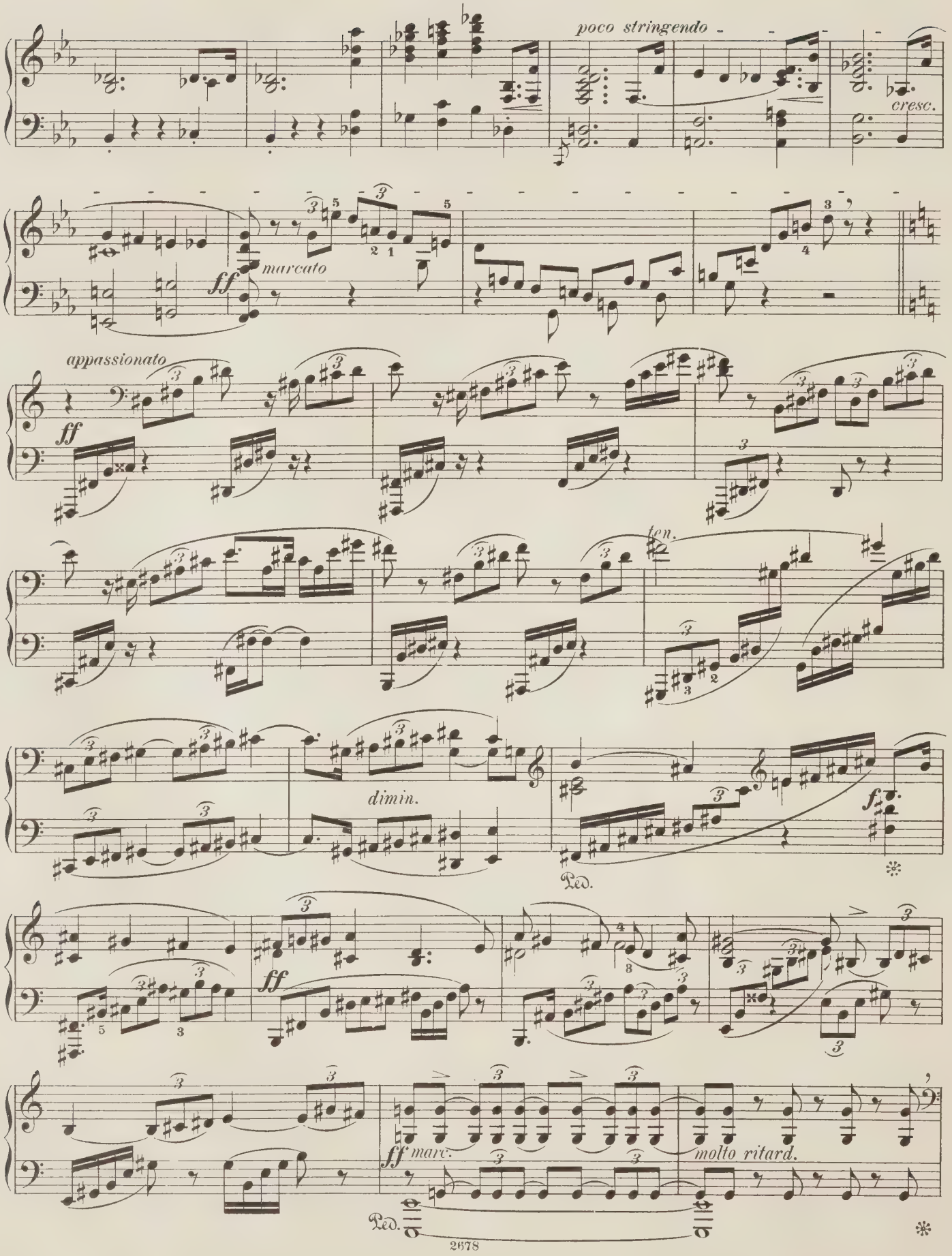

8
dimin.
pp
meno mosso, ma sempre alla breve
dolce
pp
p
sempre pp
p
senza espr.
8
8
leicht bewegt
p
p

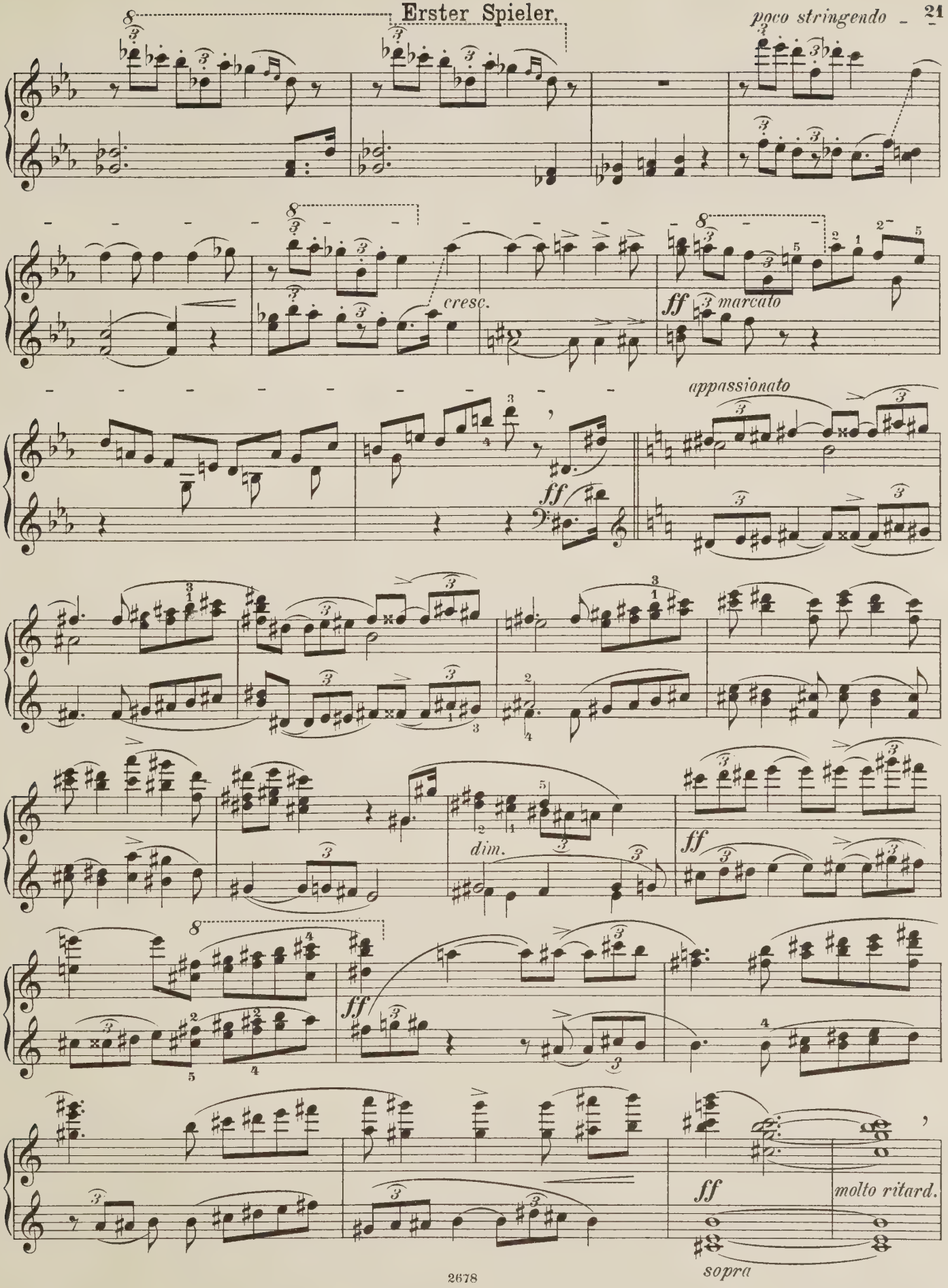
Zweiter Spieler.



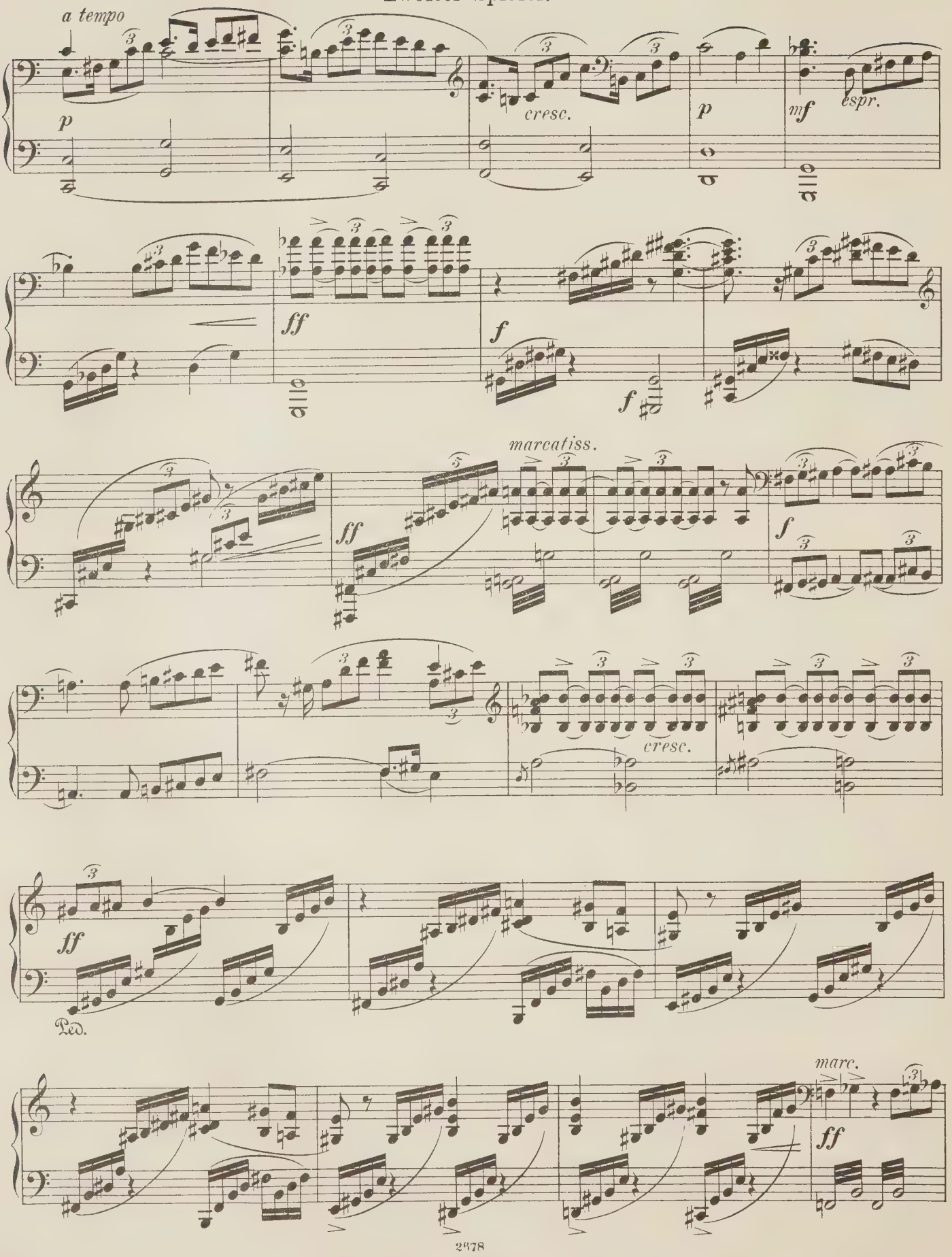

poco calando
weich.
pp
p
dimin.
pp
un poco agitato
mf
mf
dimin.
espr.
poco riten.
cresc.
Etwas breiter.
f marc.
f
mf
marc.
f
f
f
f

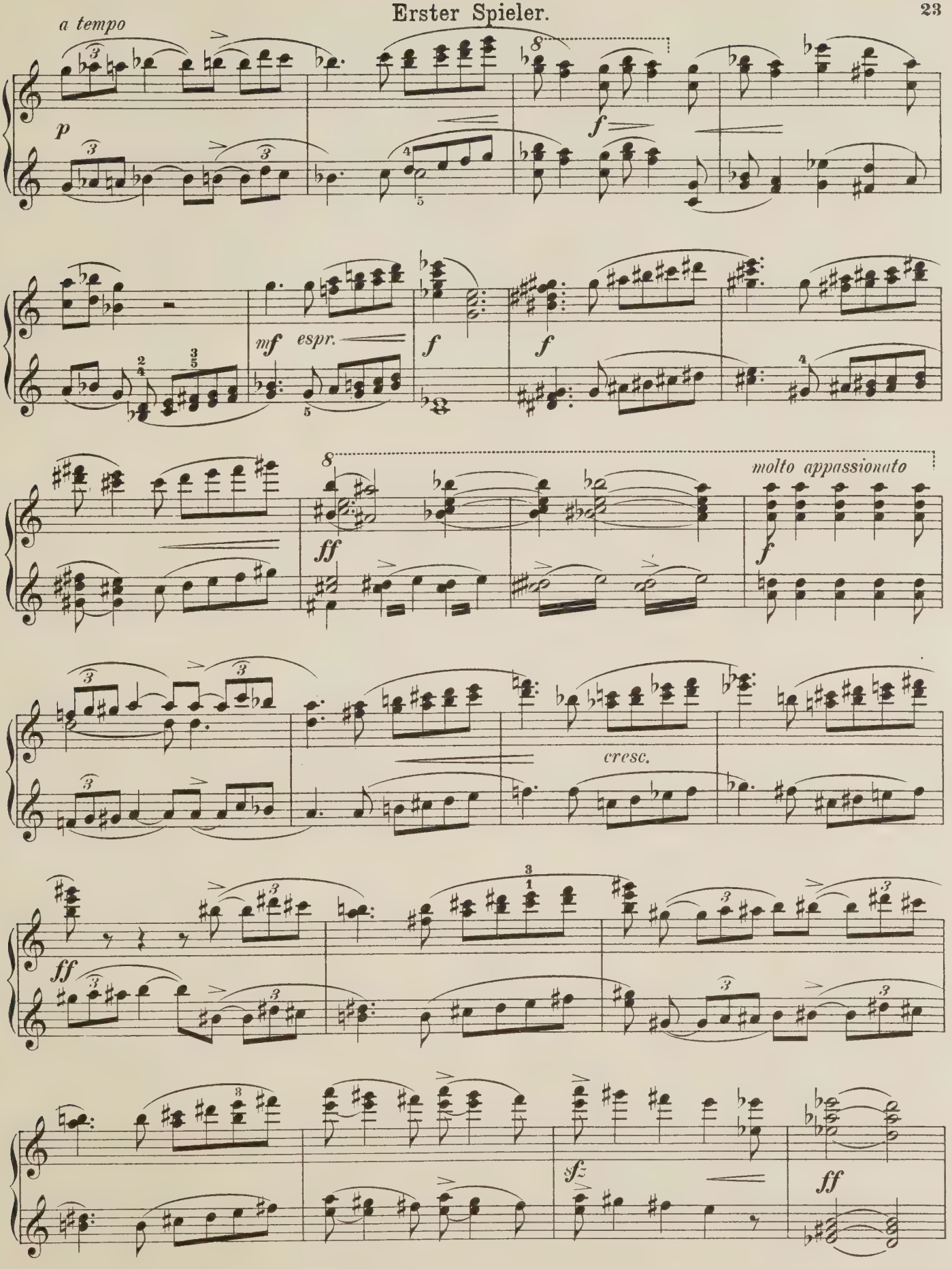
Zweiter Spieler.



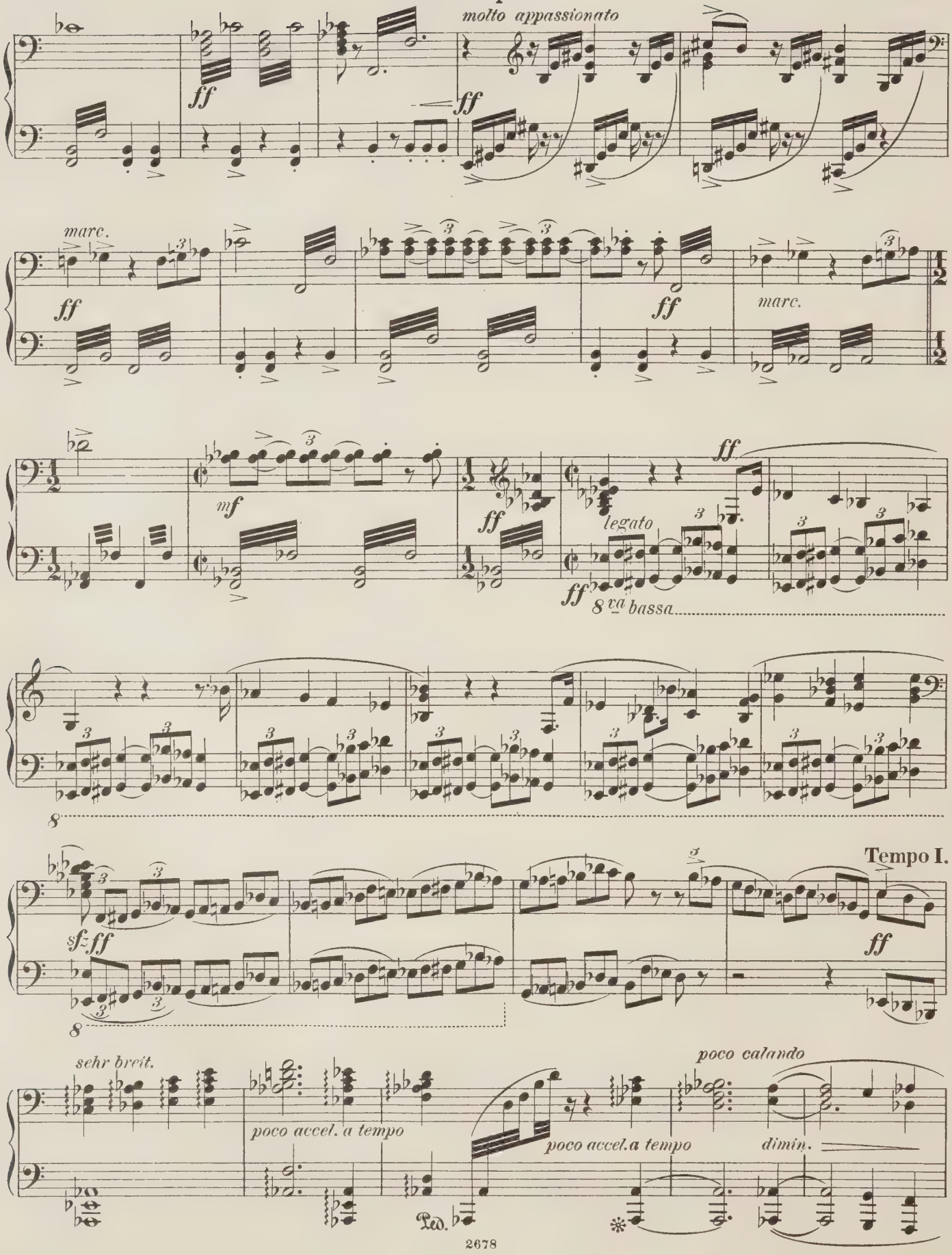

poco stringendo
cresc.
ff
marcato
appassionato
ff
dim.
ff
ff
molto ritard.
sopra

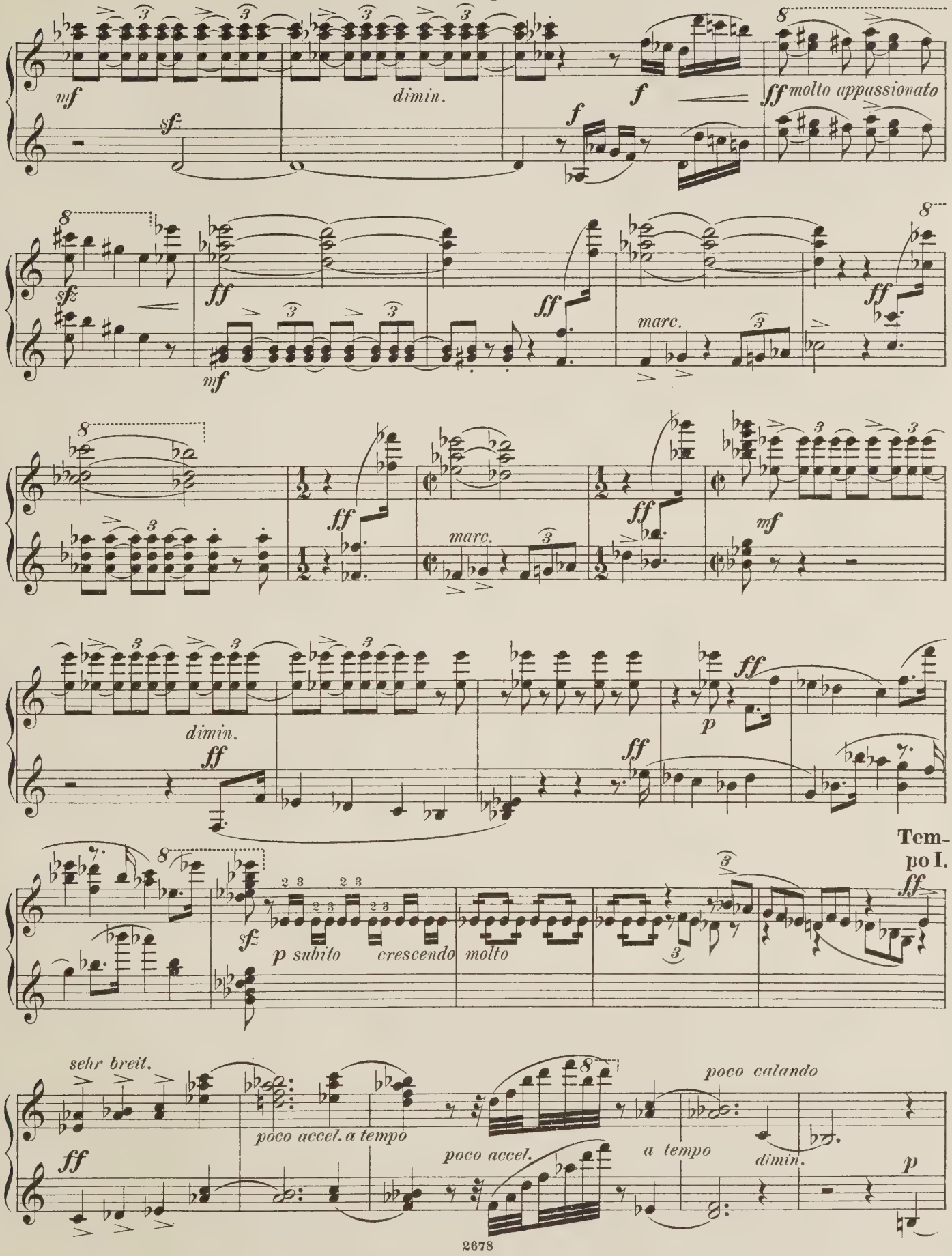
Zweiter Spieler.

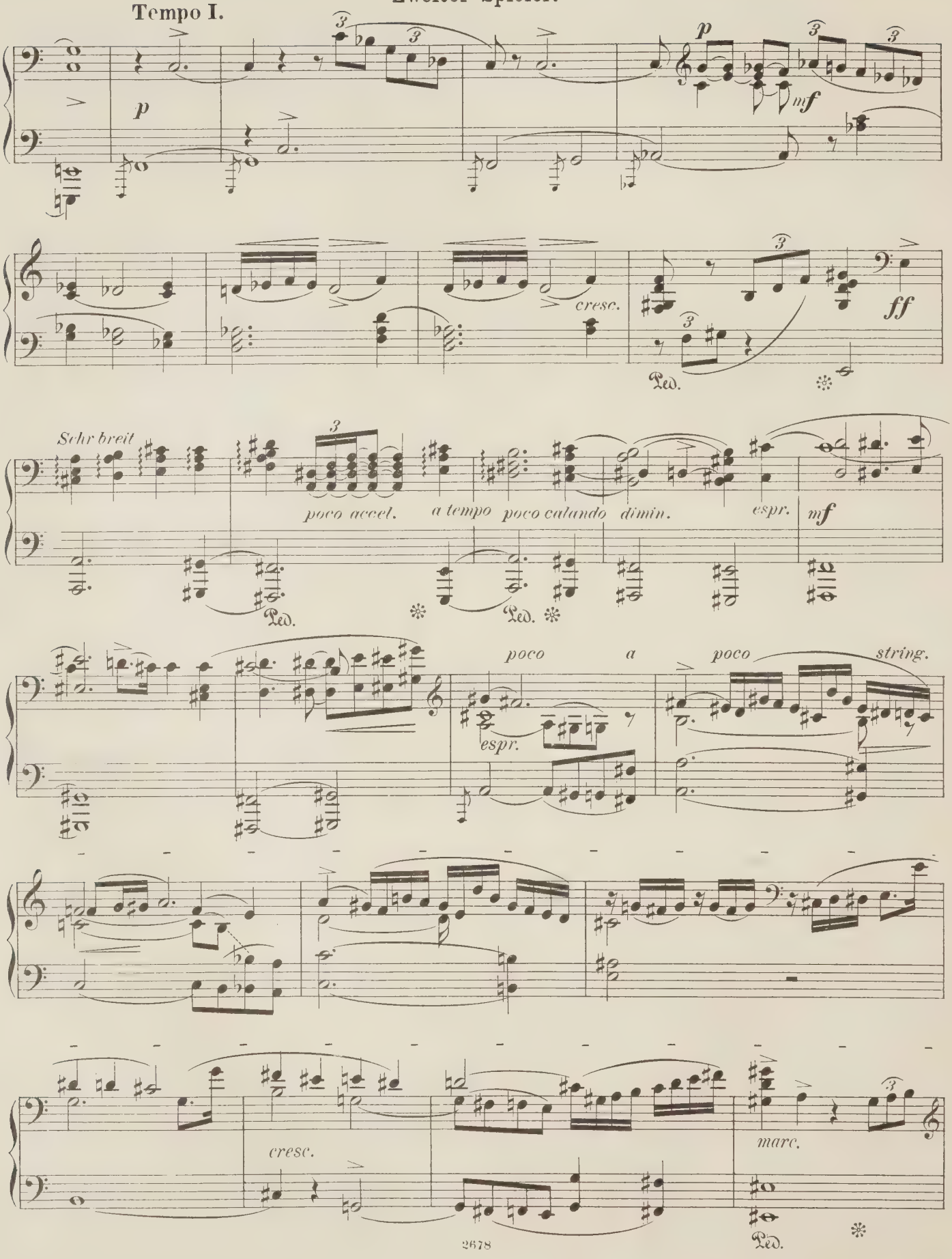


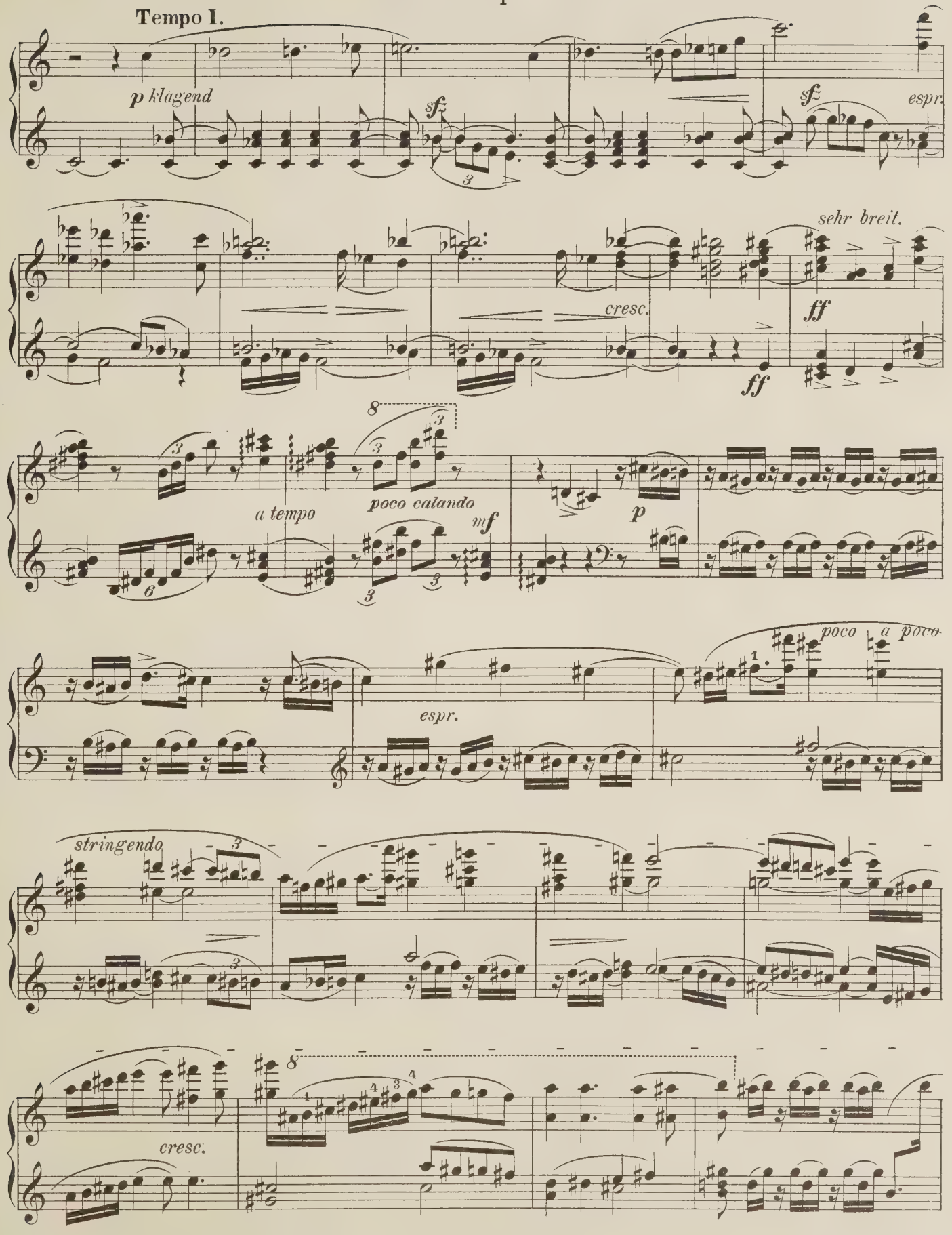

a tempo
p
f
mf espr.
f
f
molto appassionato
ff
f
cresc.
ff
sfz
ff

Zweiter Spieler.

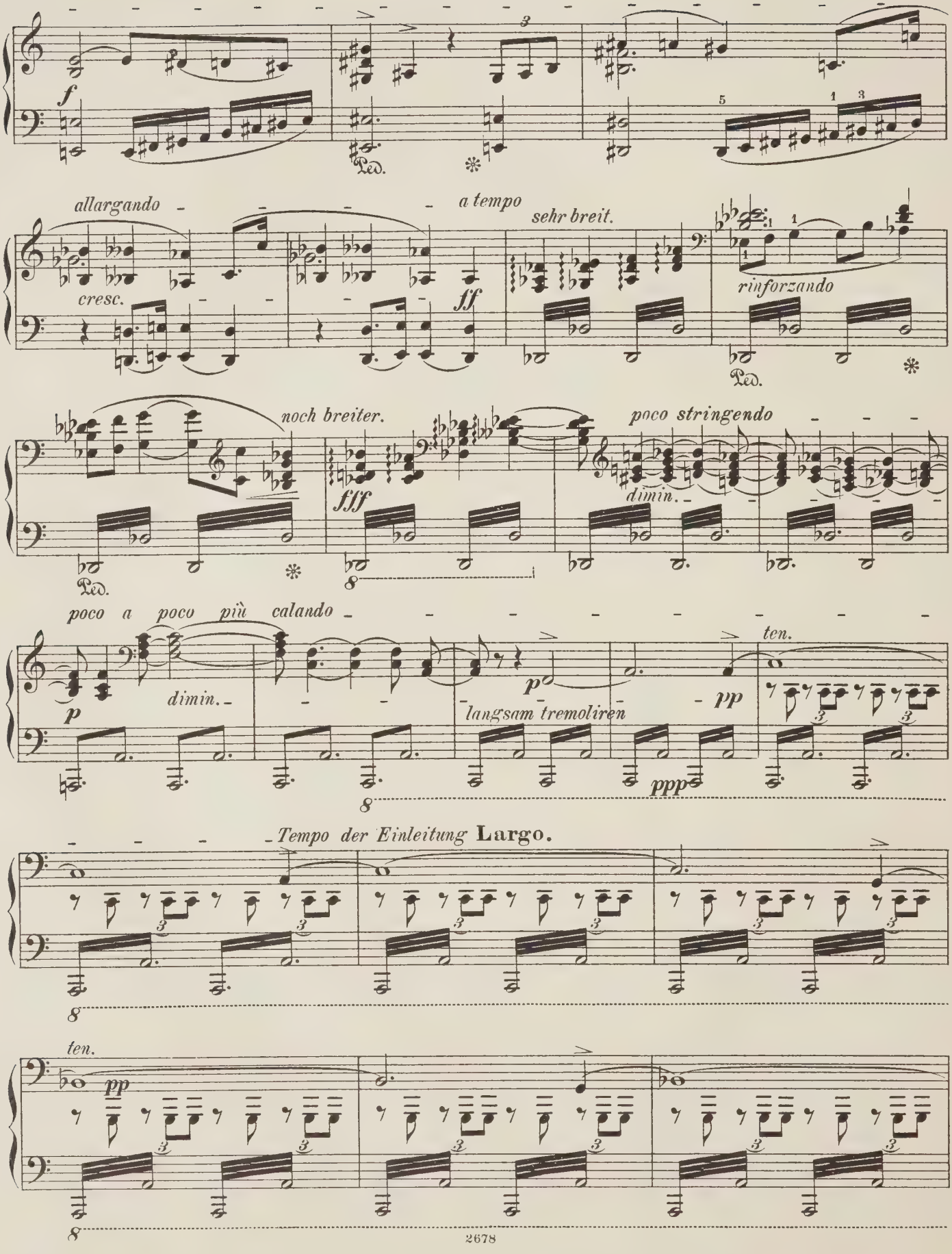


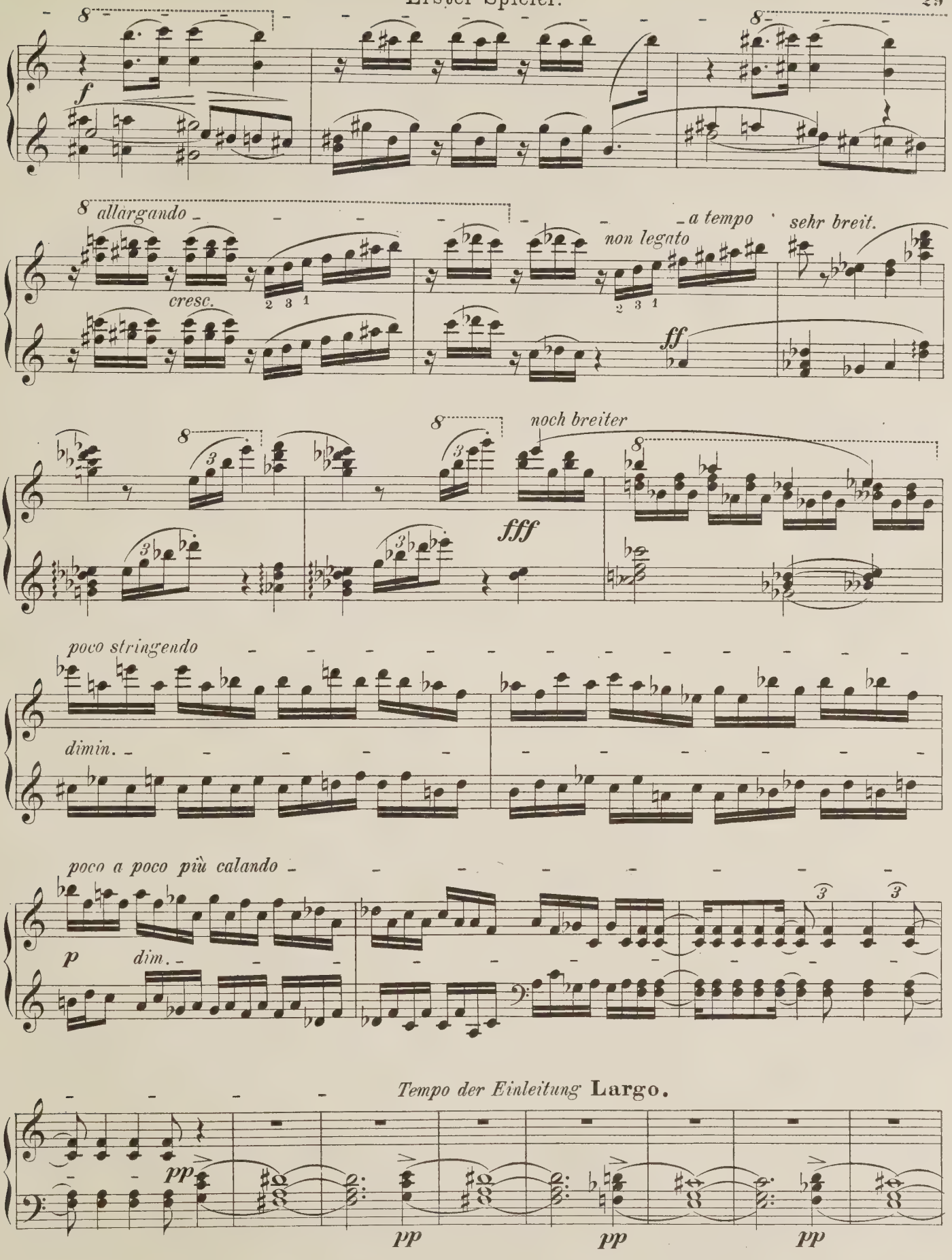

mf
sfz
dimin.
f
f
ff molto appassionato
sfz
ff
mf
ff
marc.
ff
dimin.
ff
marc.
ff
ff
mf
dimin.
ff
ff
p
ff
Tempo I.
sfz
p subito
crescendo molto
ff
sehr breit.
ff
poco accel. a tempo
poco accel.
a tempo
poco calando
dimin.
p


Zweiter Spieler.
Tempo I.
p
mf
cresc.
ff
Schr breit
poco accel.
a tempo
poco calando
dimin.
espr.
mf
poco
a
poco
string.
espr.
cresc.
marc.
Ped.

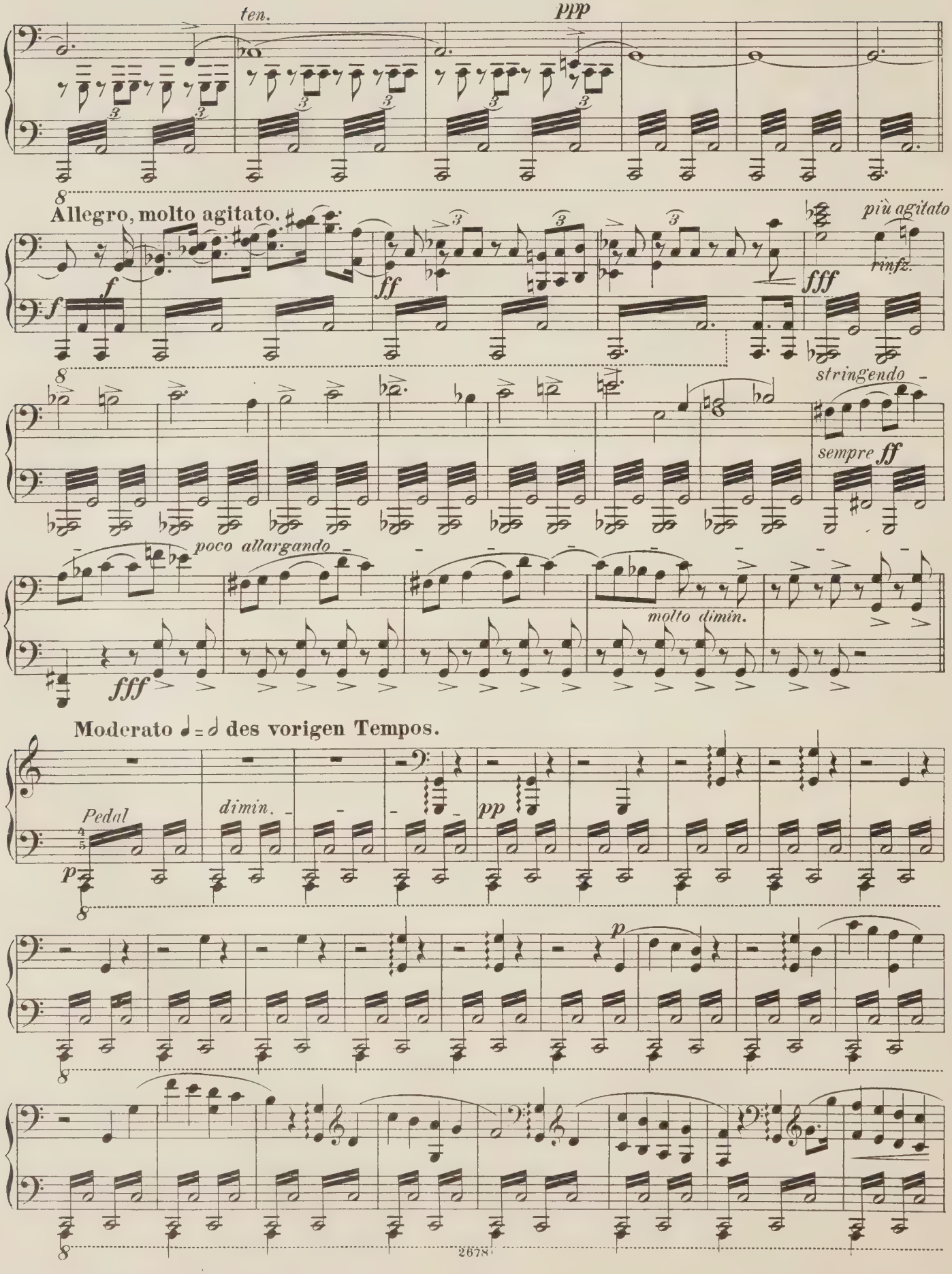

Tempo I.
p klagend
sfz
sfz
espr.
sehr breit.
cresc.
ff
ff
a tempo
poco calando
mf
p
espr.
poco
a poco
stringendo
cresc.

Zweiter Spieler.



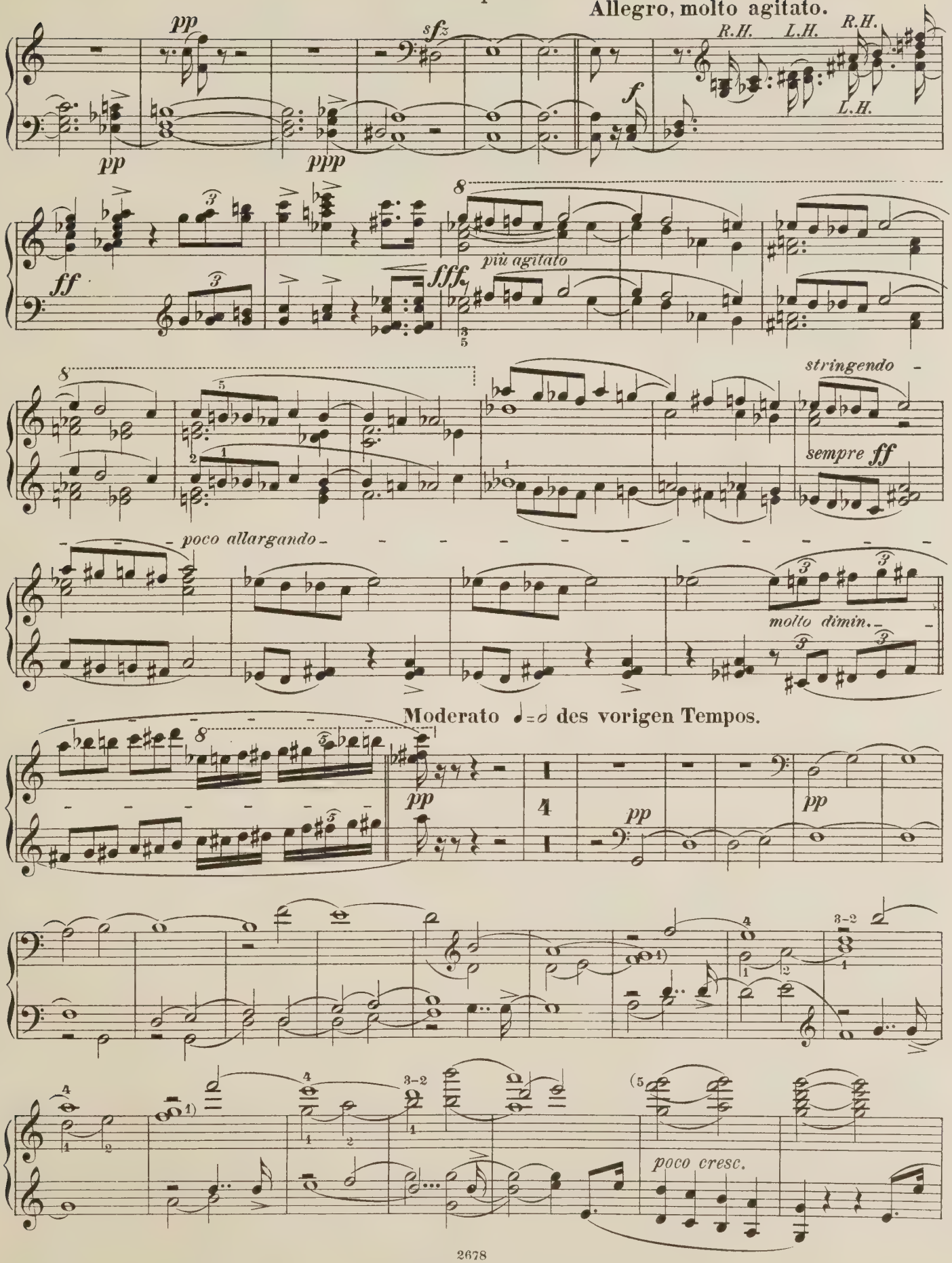

f
allargando
cresc.
non legato
a tempo
sehr breit.
ff
noch breiter
fff
poco stringendo
dimin.
poco a poco più calando
p
dim.
Tempo der Einleitung Largo.
pp
pp
pp
pp

Zweiter Spieler.

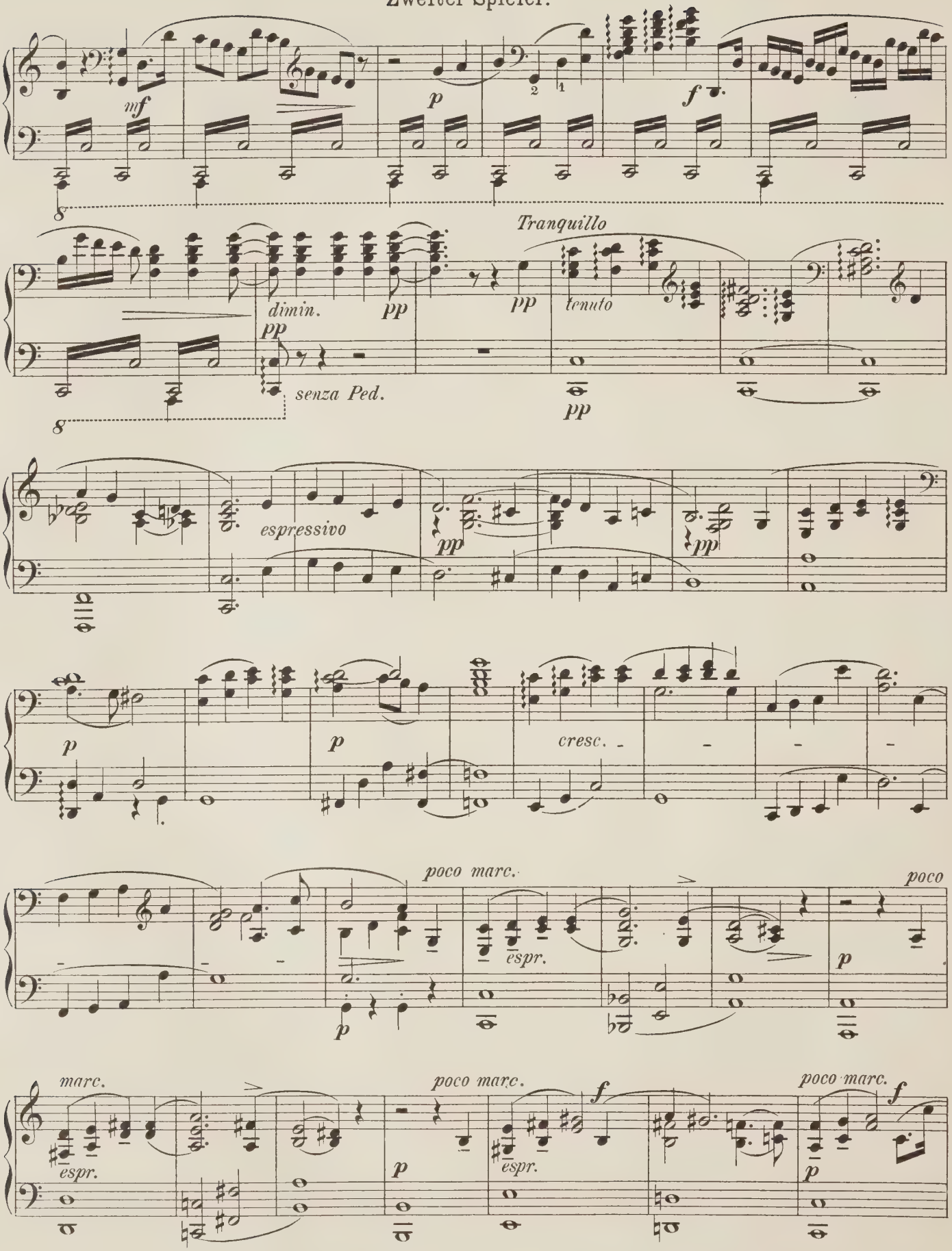


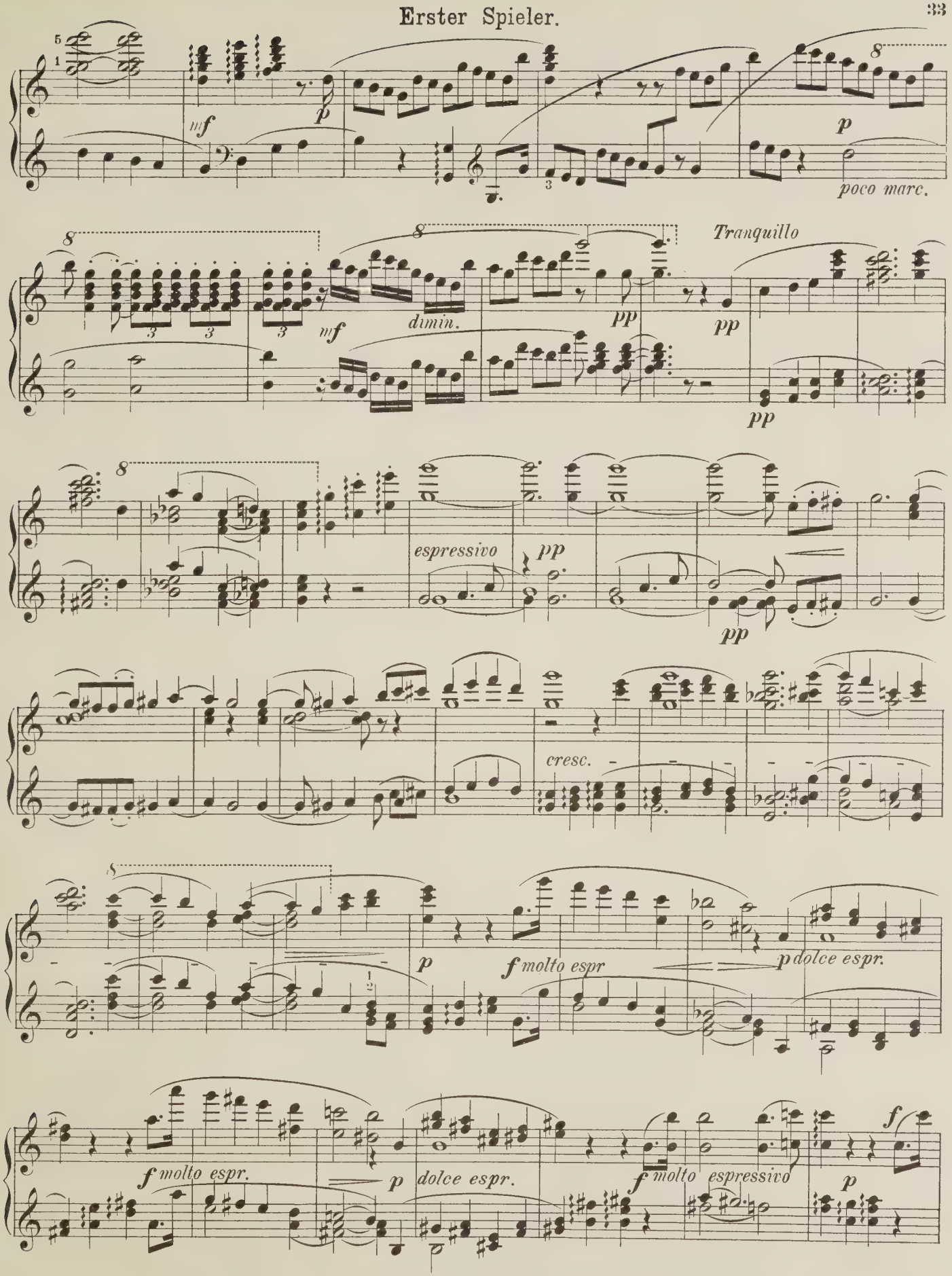
Erster Spieler.

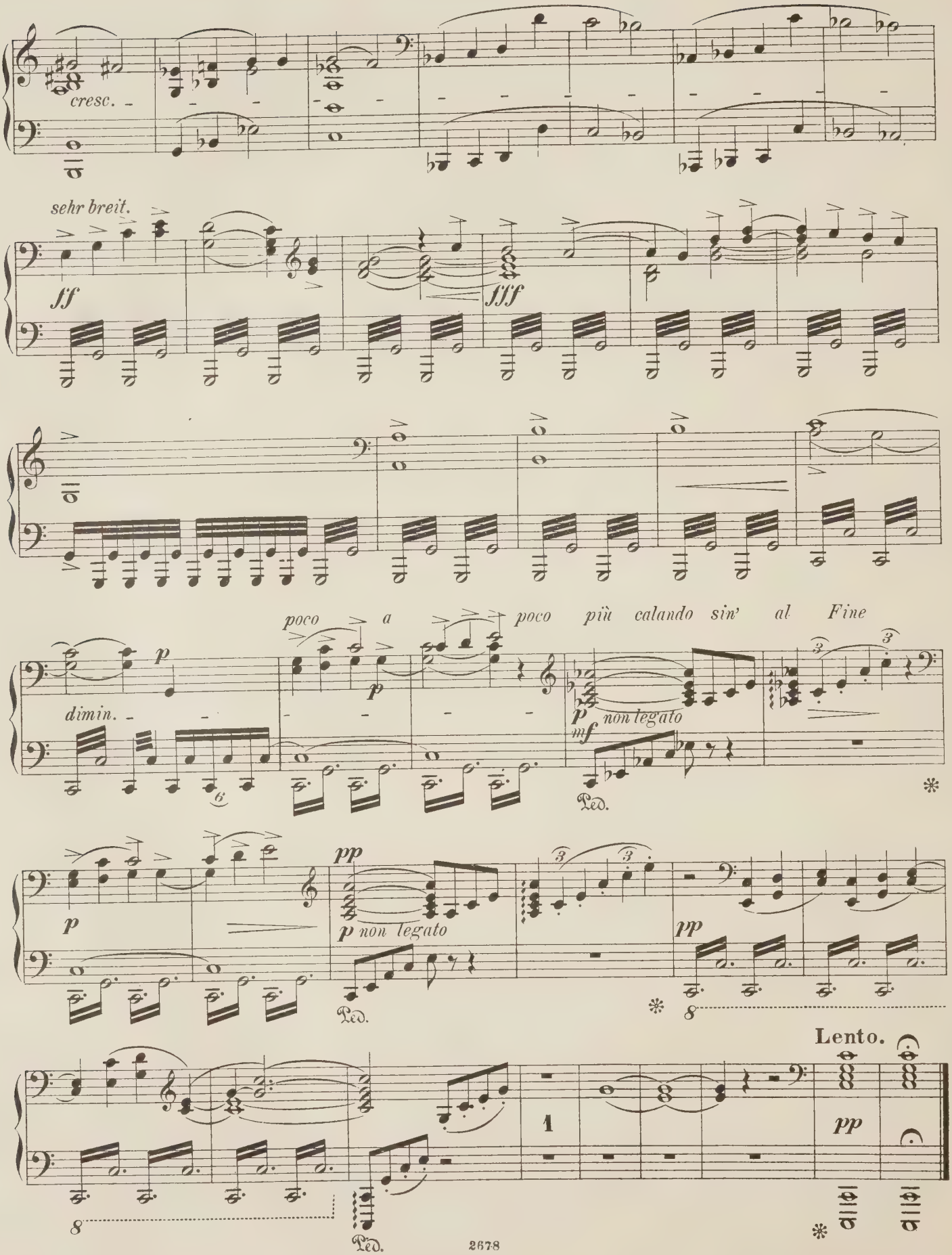
Allegro, molto agitato.

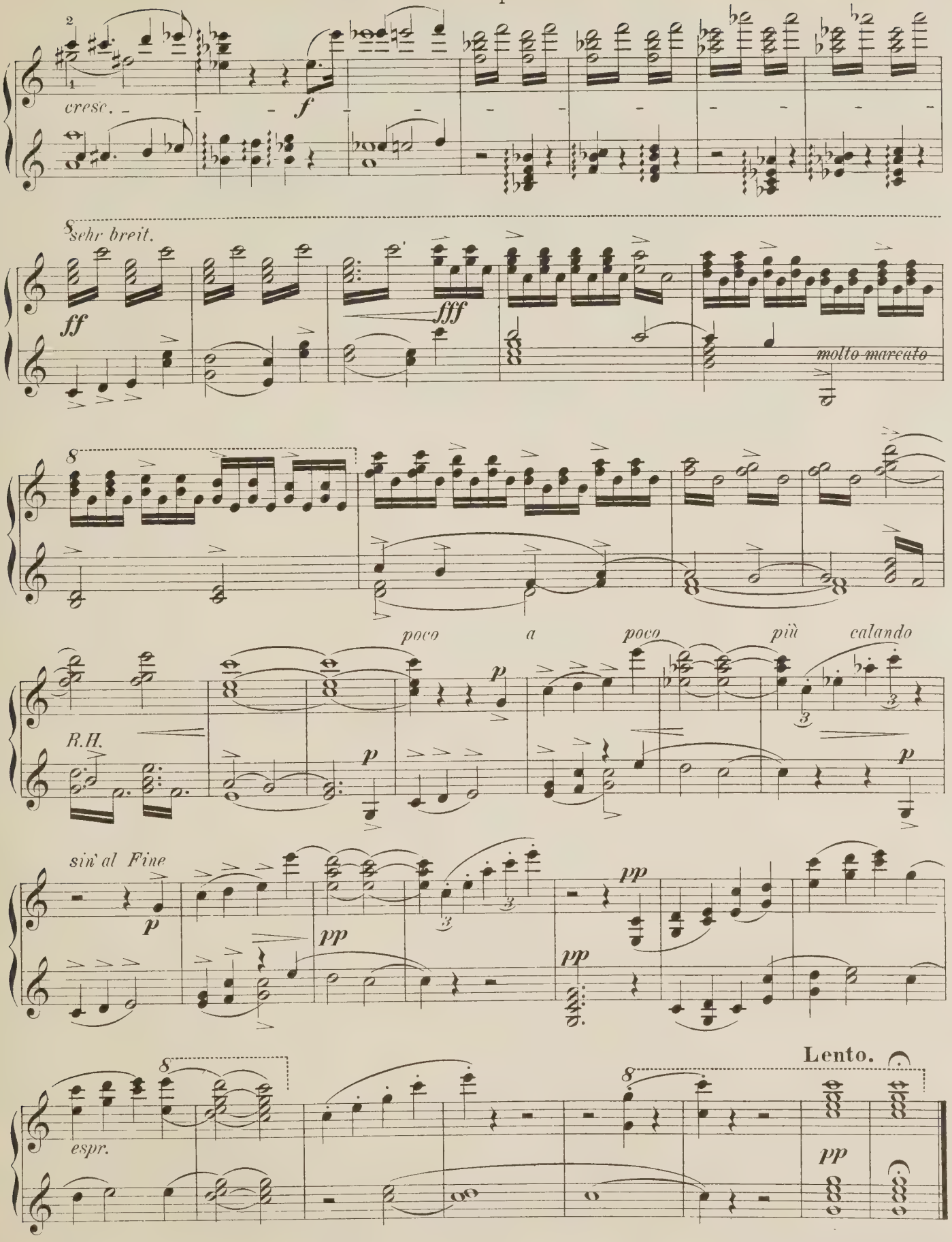


Zweiter Spieler.




mf
p
poco marc.
Tranquillo
mf
dimin.
pp
pp
pp
espressivo
pp
pp
cresc.
p
f molto espr
p dolce espr.
f molto espr.
p dolce espr.
f molto espressivo
f
p


cresc.
sehr breit.
ff
fff
poco a poco più calando sin' al Fine
p
dimin.
p non legato
mf
Ped.
pp
Lento.



Stich und Druck der Roder'schen Offic. in Leipzig

Seinem lieben Freunde
Dr. Arthur Seidl
gewidmet.

Till Eulenspiegels lustige Streiche.

Nach alter Schelmenweise - in Rondeauform -

für grosses Orchester gesetzt

von

Richard Strauss.

Op. 28.

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*Verl. No. 2833. Stimmen .....
*Verl. No. 2835. Klavierauszug zu 4 Händen (Herm. Ley) Mk. 6. —
**Verl. No. 2847. Für zwei Klaviere zu 4 Händen (O. Singer) à Mk. 6. —
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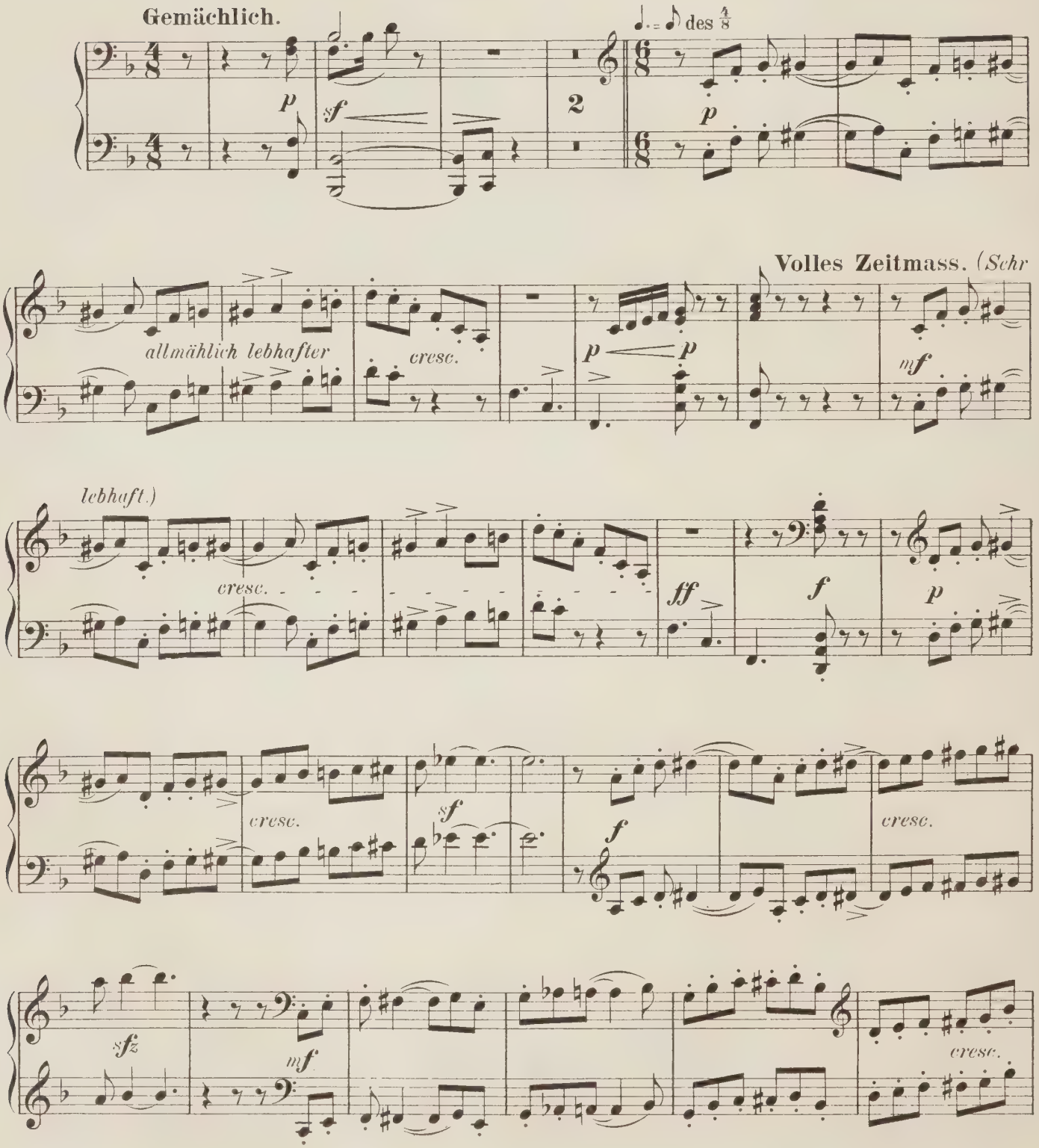
Lith. Anst. v. C. G. Röder, Leipzig.

Till Eulenspiegels lustige Streiche.

Secondo.

Richard Strauss, Op. 28.
Uebertragen von Hermann Ley.



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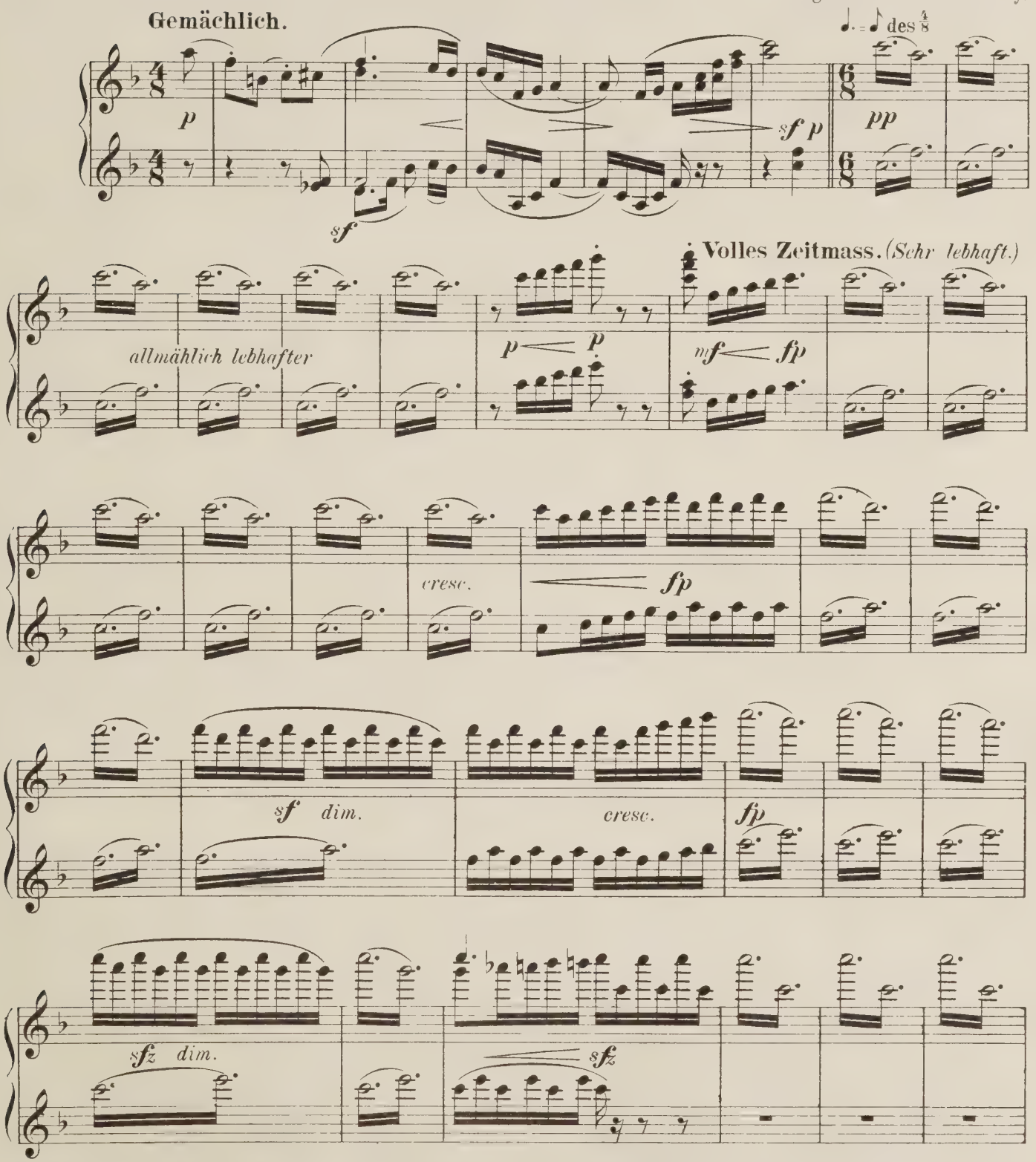
Eigenthum des Verlegers.

Till Eulenspiegels lustige Streiche.

Richard Strauss, Op. 28.
Uebertragen von Hermann Ley.

Primo.



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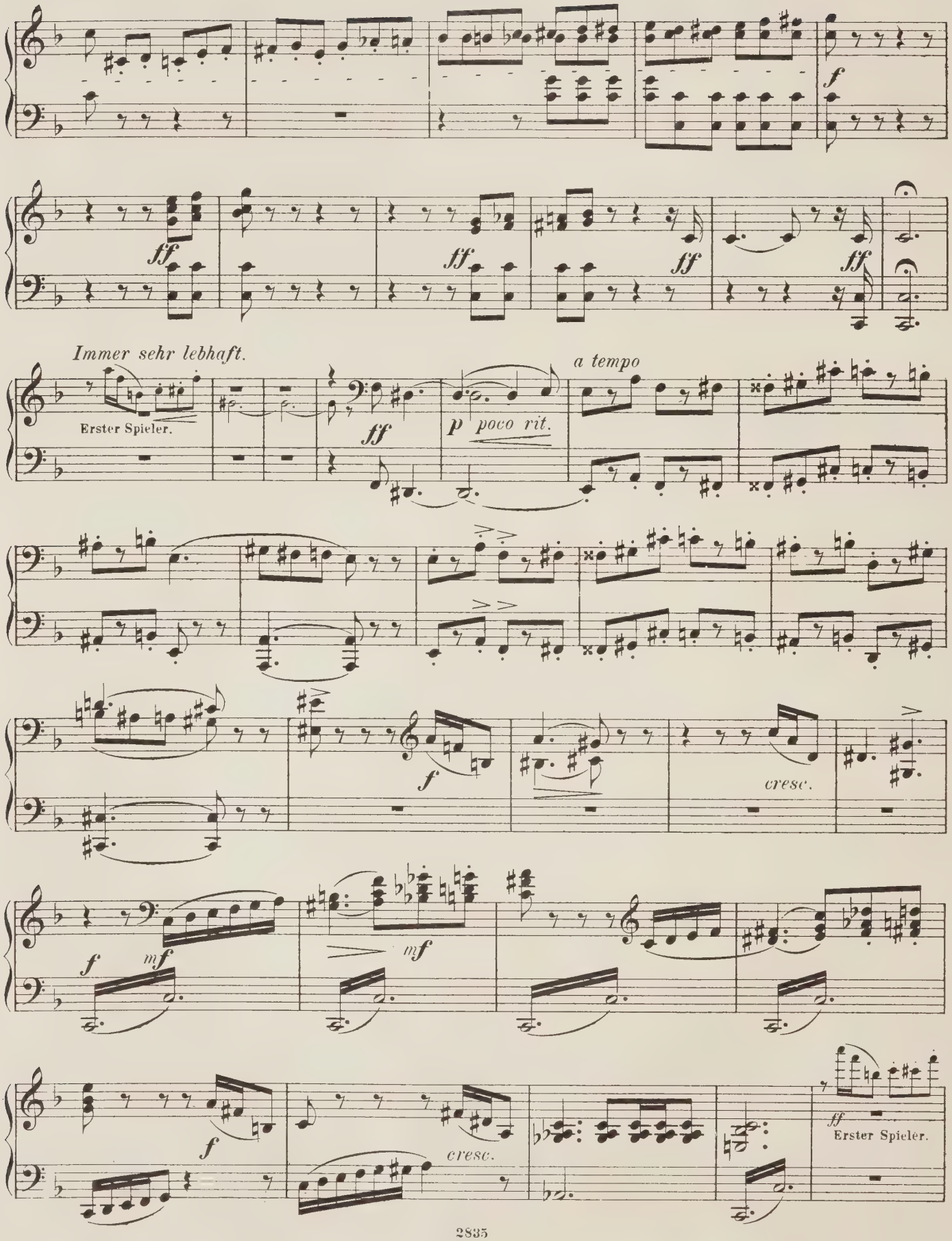
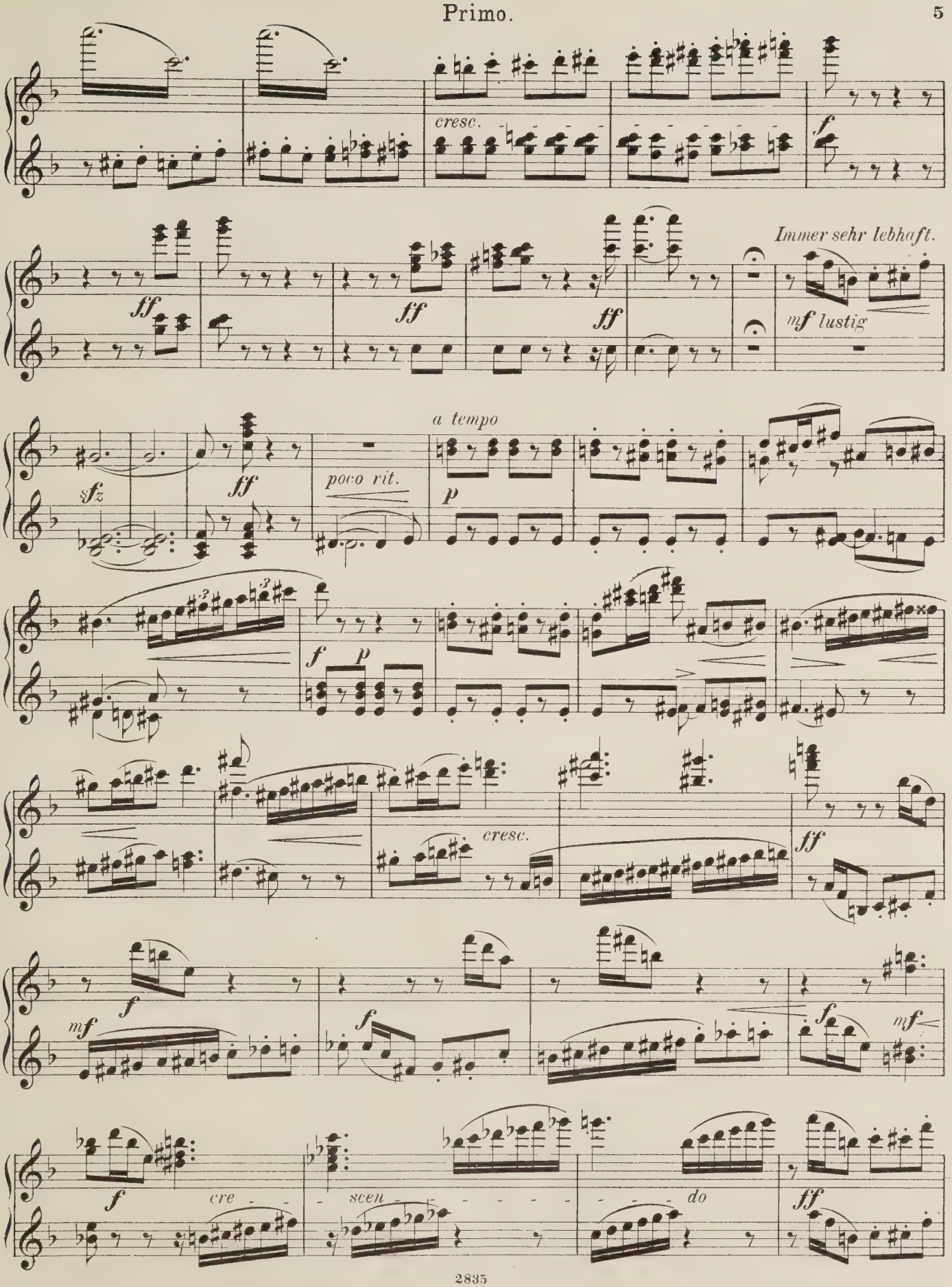
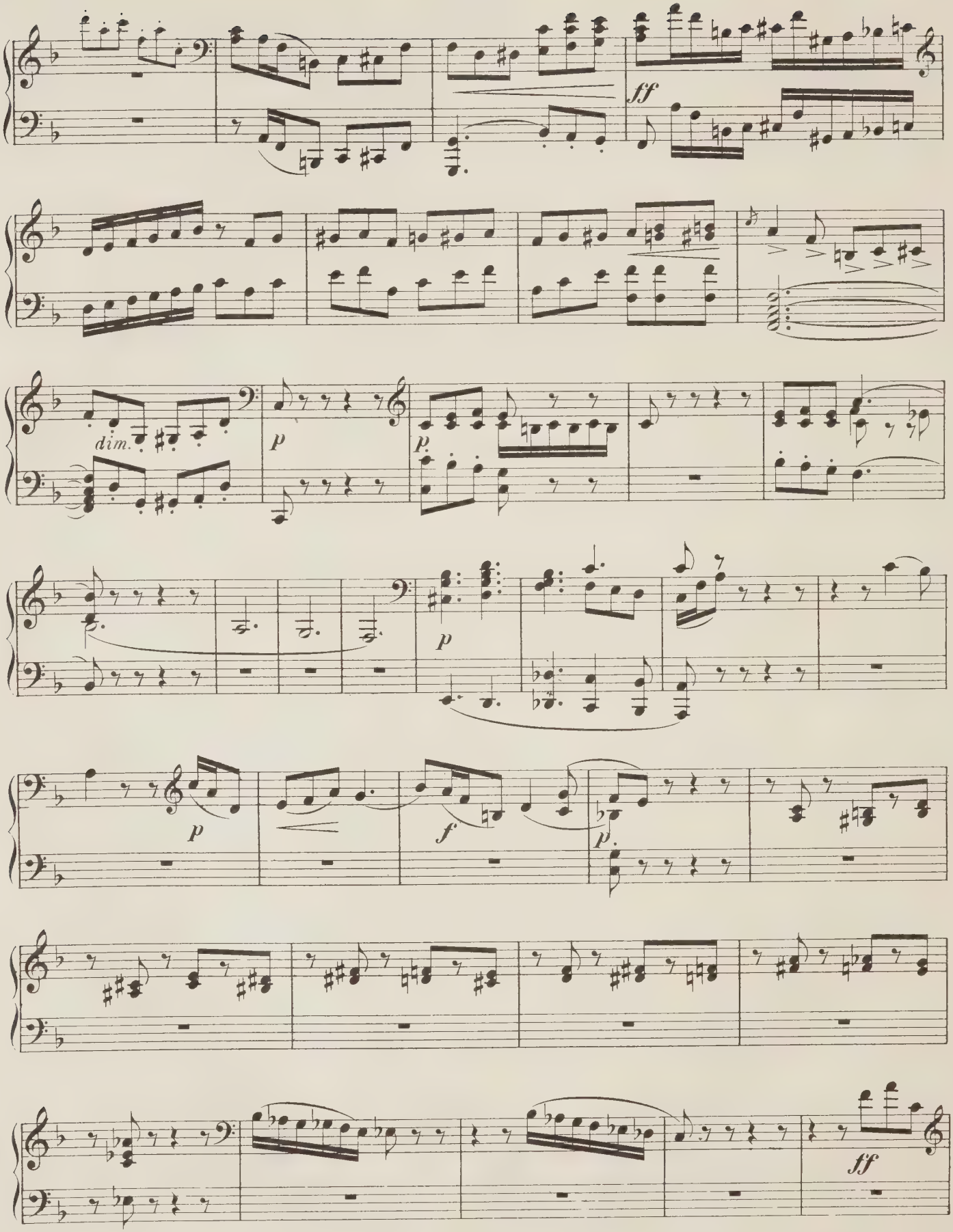
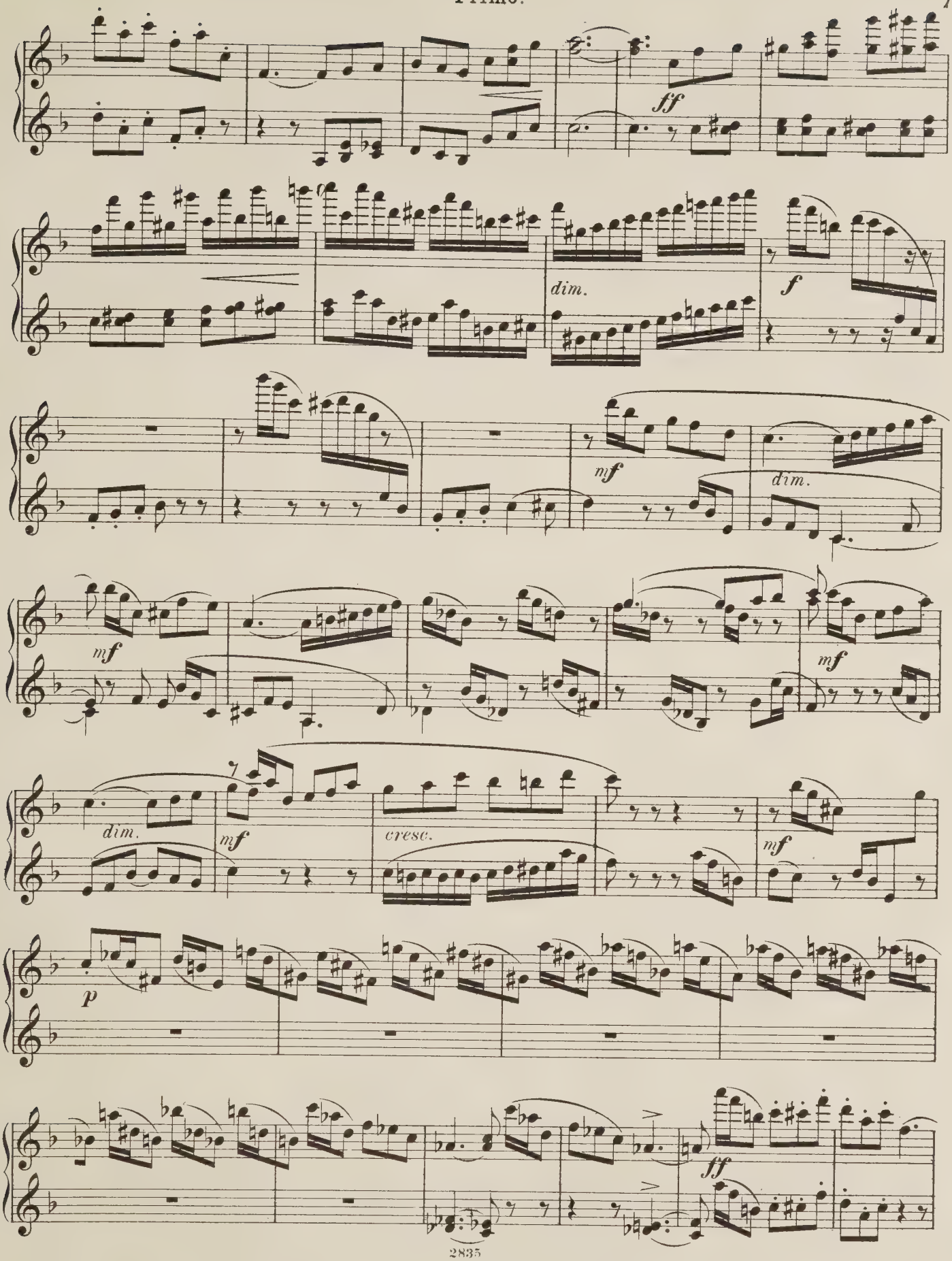
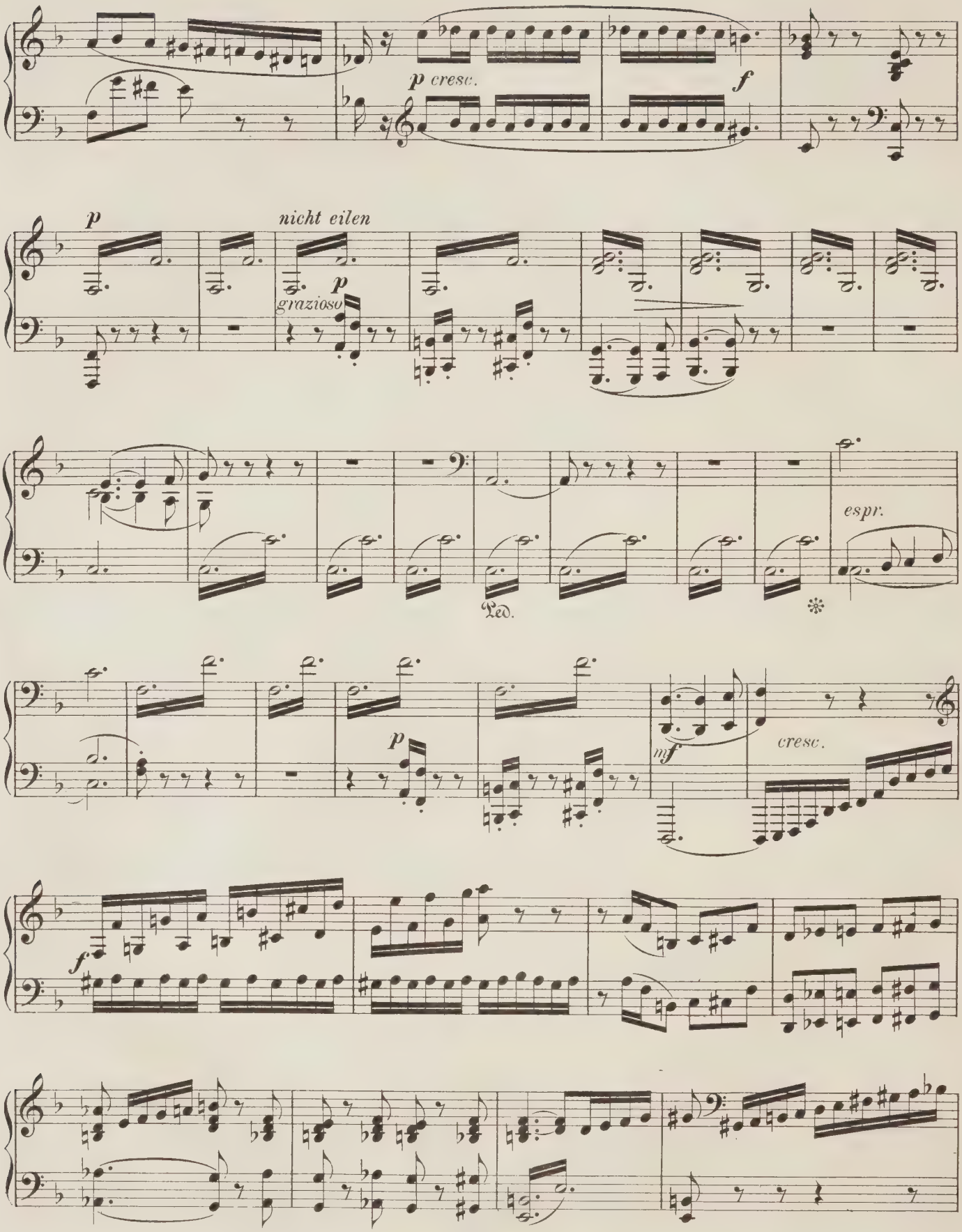
Eigenthum des Verlegers.

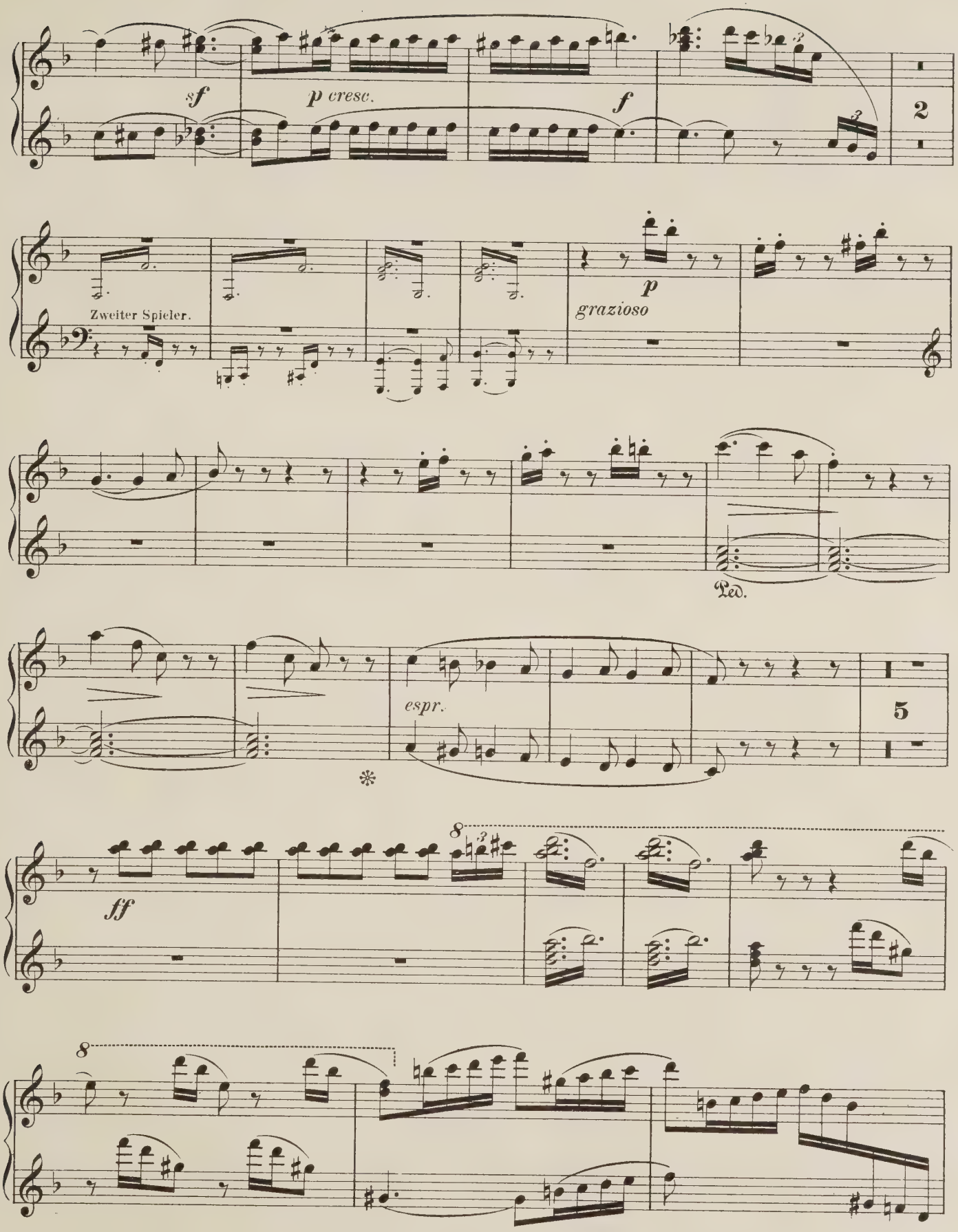

f
ff
ff
ff
ff
Immer sehr lebhaft.
Erster Spieler.
ff
p poco rit.
a tempo
f
cresc.
f mf
mf
f
cresc.
ff
Erster Spieler.

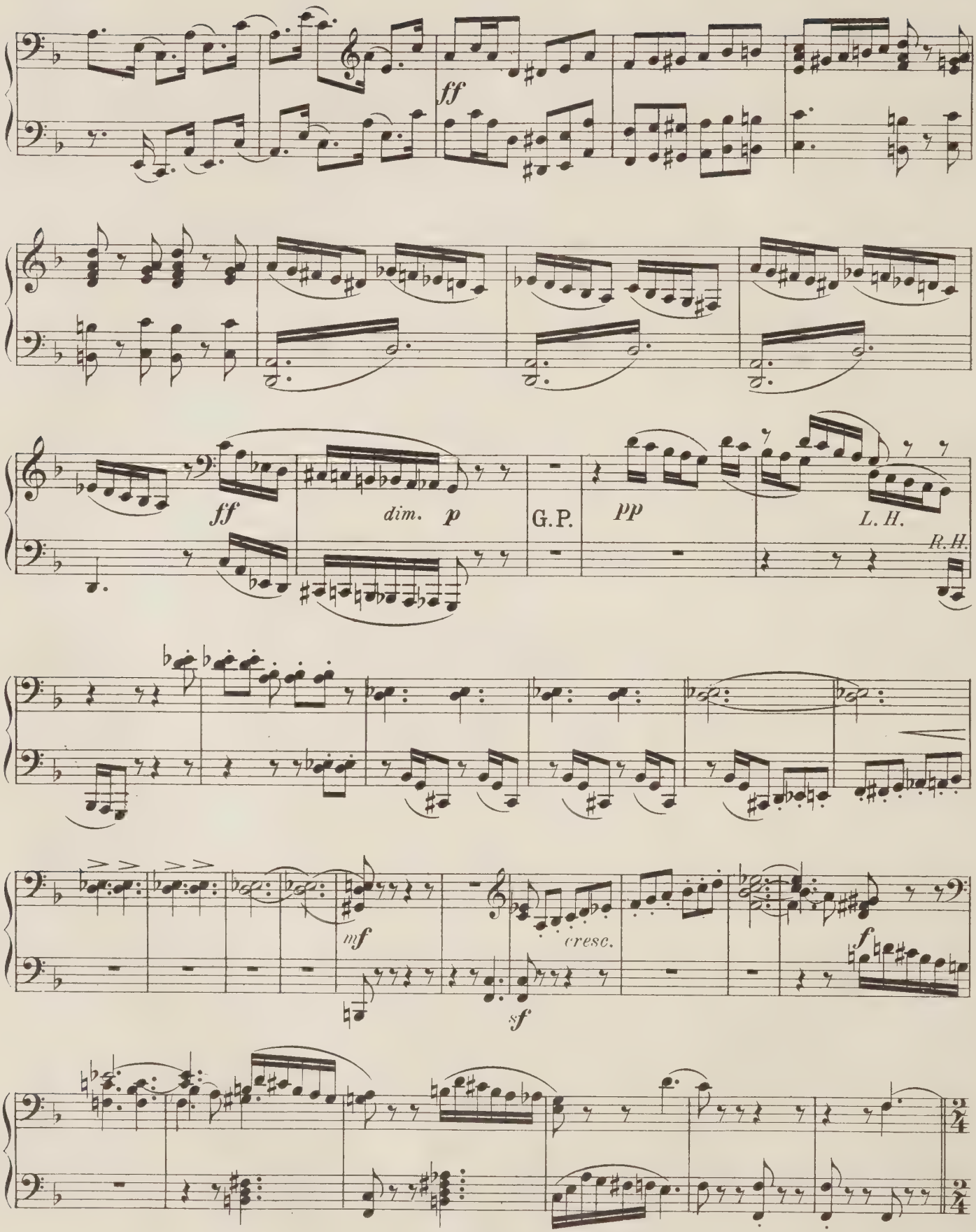

cresc.
f
ff
ff
ff
Immer sehr lebhaft.
mf lustig
sfz
ff
poco rit.
a tempo
p
f
p
cresc.
ff
f
mf
f
f
mf
f
cre - - - scen - - - - - - do
ff

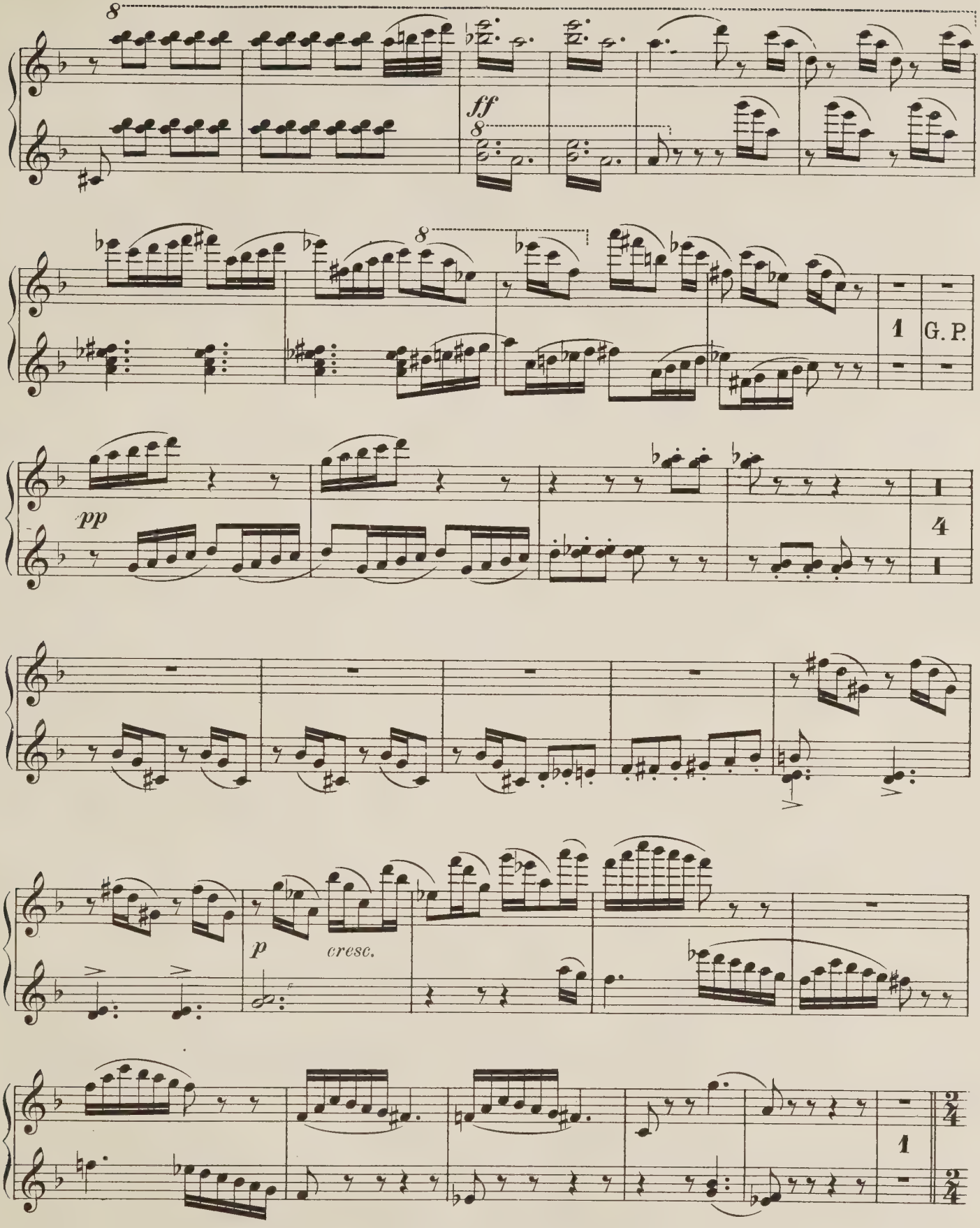

ff
dim.
p
p
p
p
f
p.
ff


ff
dim.
f
mf
dim.
mf
mf
dim.
mf
cresc.
mf
p
ff


p cresc.
f
p
nicht eilen
p
grazioso
espr.
Ped.
p
mf
cresc.
f


sf
p cresc.
f
2
Zweiter Spieler.
p
grazioso
Ped.
espr.
5
ff
8
8


ff
ff
dim.
p
G.P.
pp
L. H.
R. H.
mf
cresc.
f
sf


8
ff
8
8
1
G. P.
pp
4
p
cresc.
1

Gemächlich. ♪=♩. *des vorigen Zeitmasses.* **Secondo.**

p

doppelt so schnell

pp

trem.

f

dim.

pp

wieder noch einmal so langsam

pp

trem.

Erstes Zeitmass. *(sehr lebhaft.)*

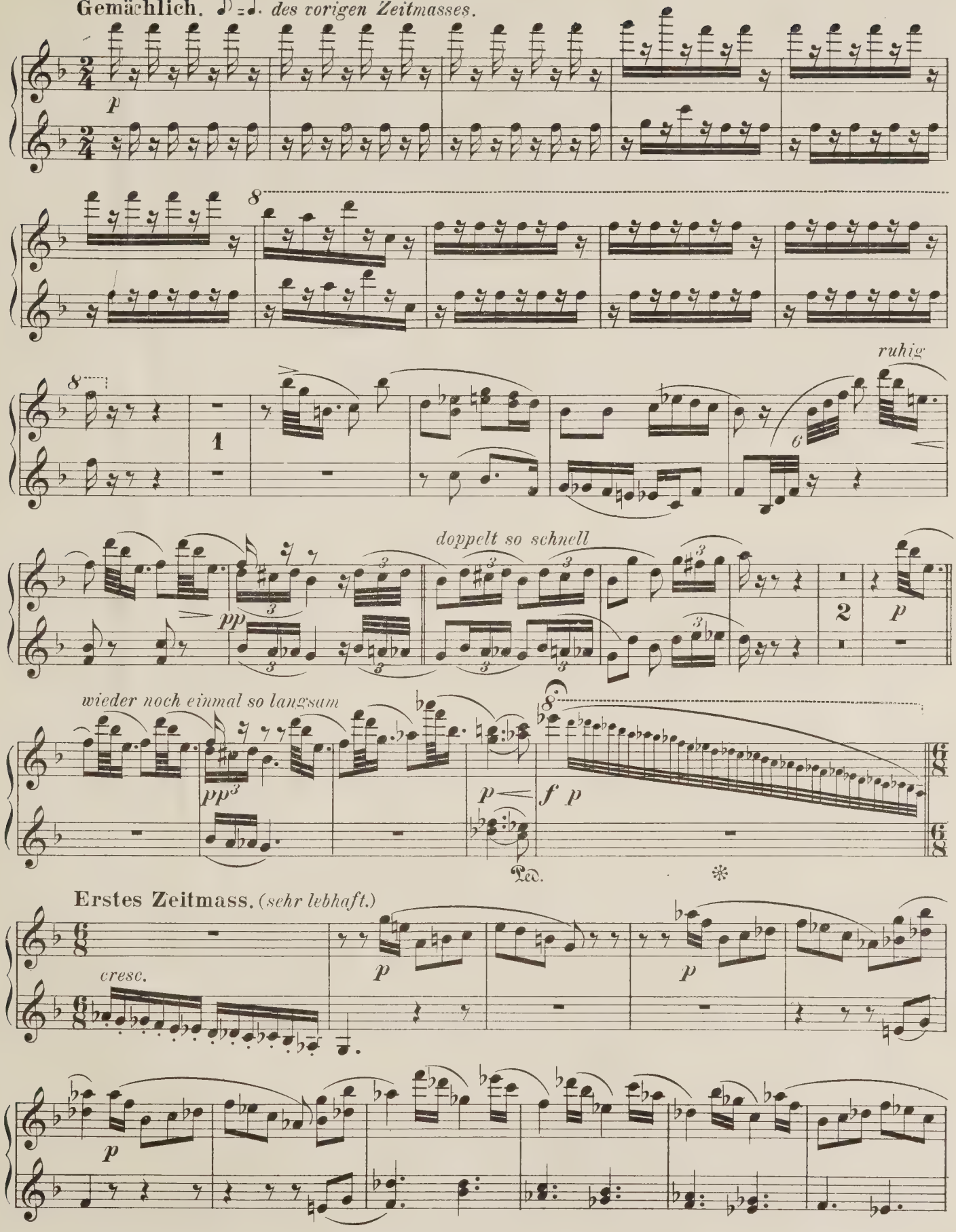
f

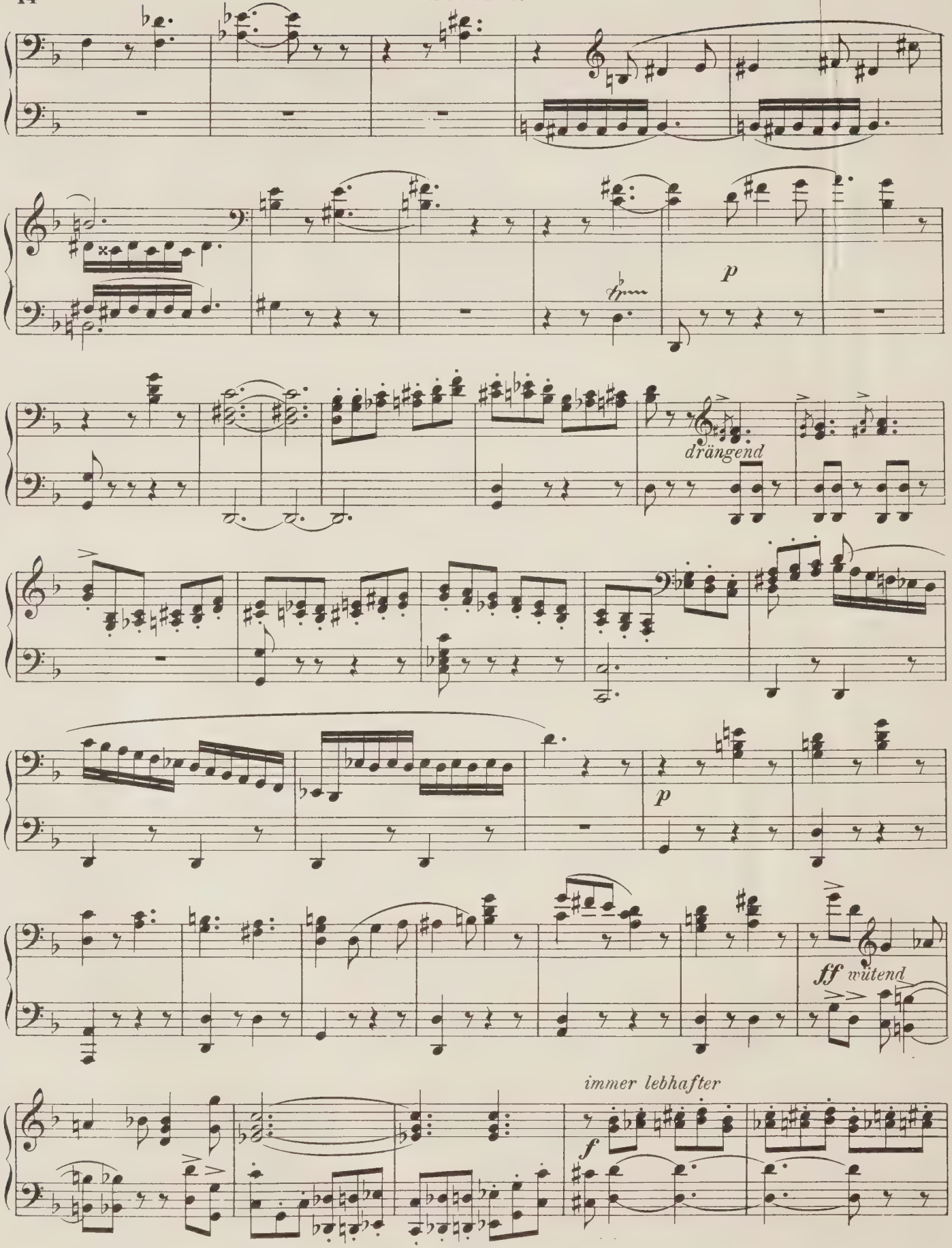
p

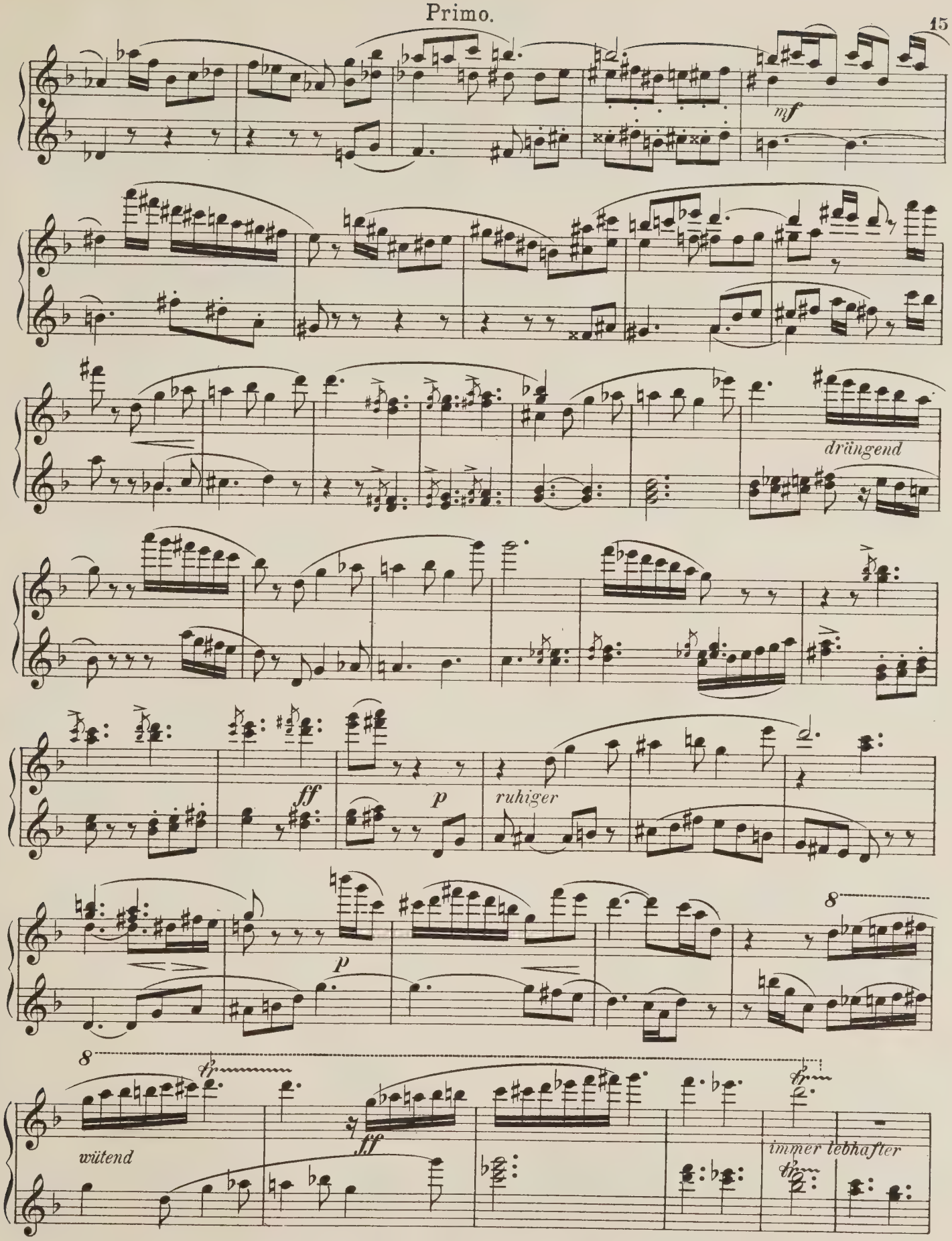
p

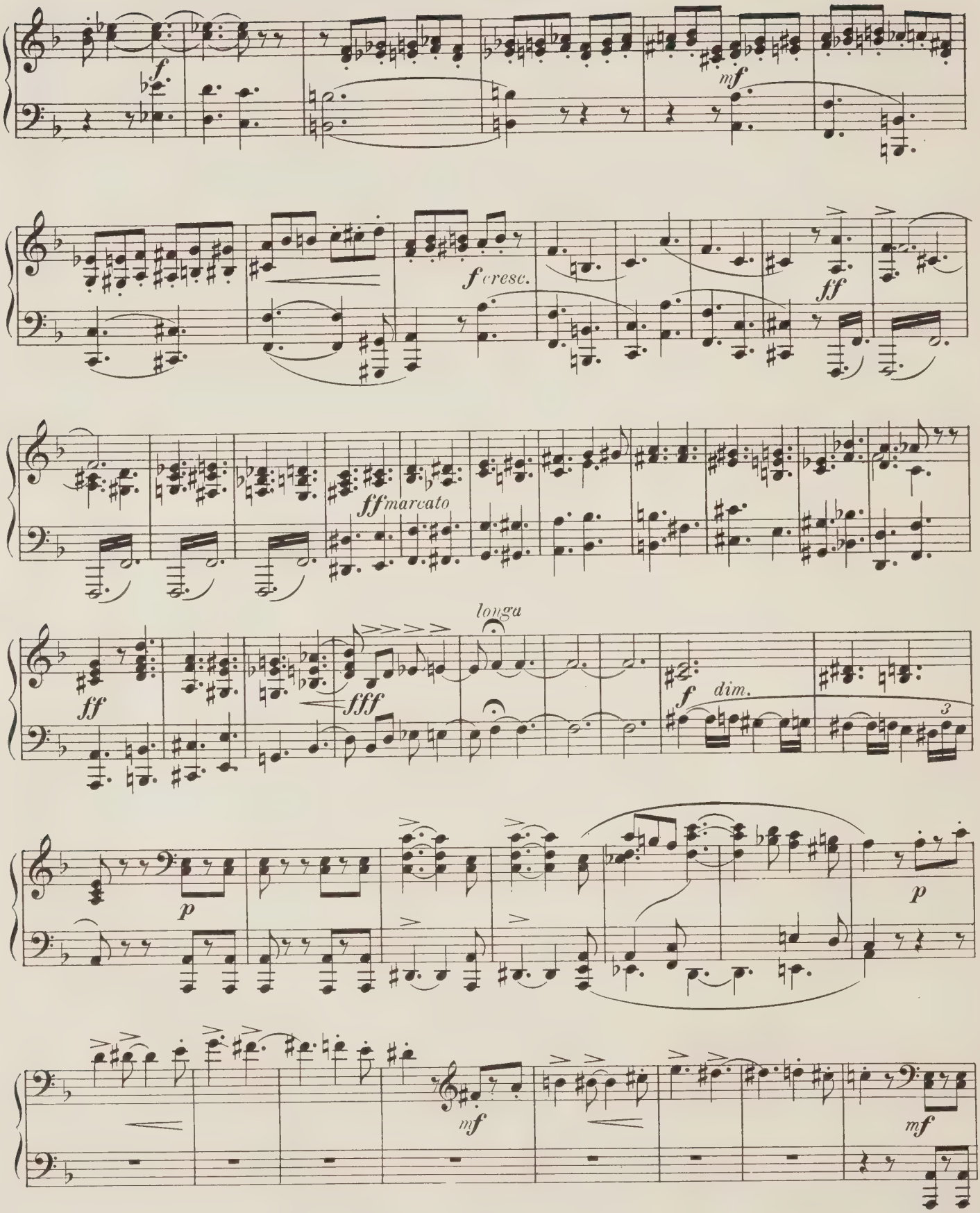
Ped. ✻

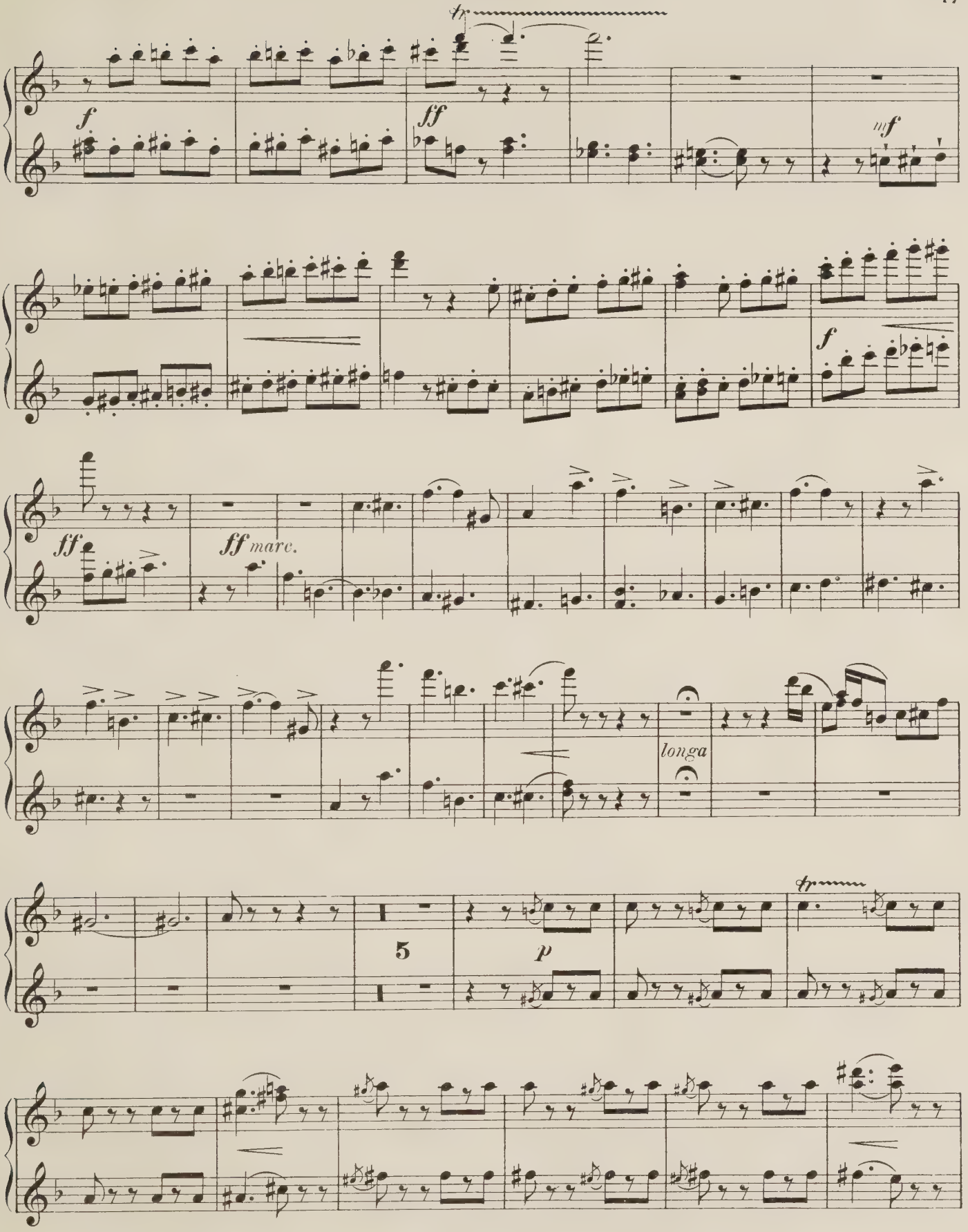
pp

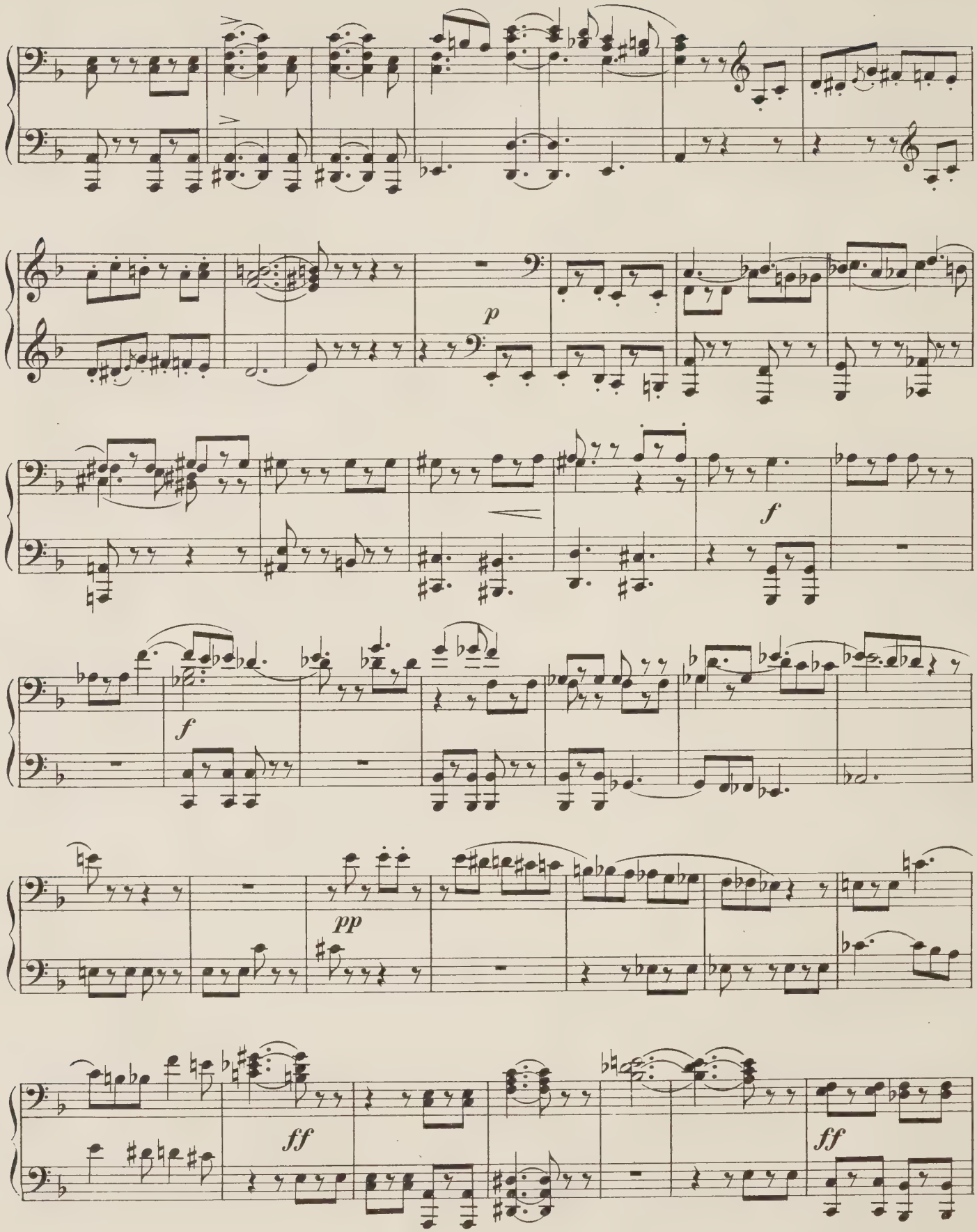

Gemächlich. ♪ = ♩. des vorigen Zeitmasses.
p
8
ruhig
1
6
doppelt so schnell
pp
2
p
wieder noch einmal so langsam
ppp
p
f p
Ped.
Erstes Zeitmass. (sehr lebhaft.)
cresc.
p
p
p

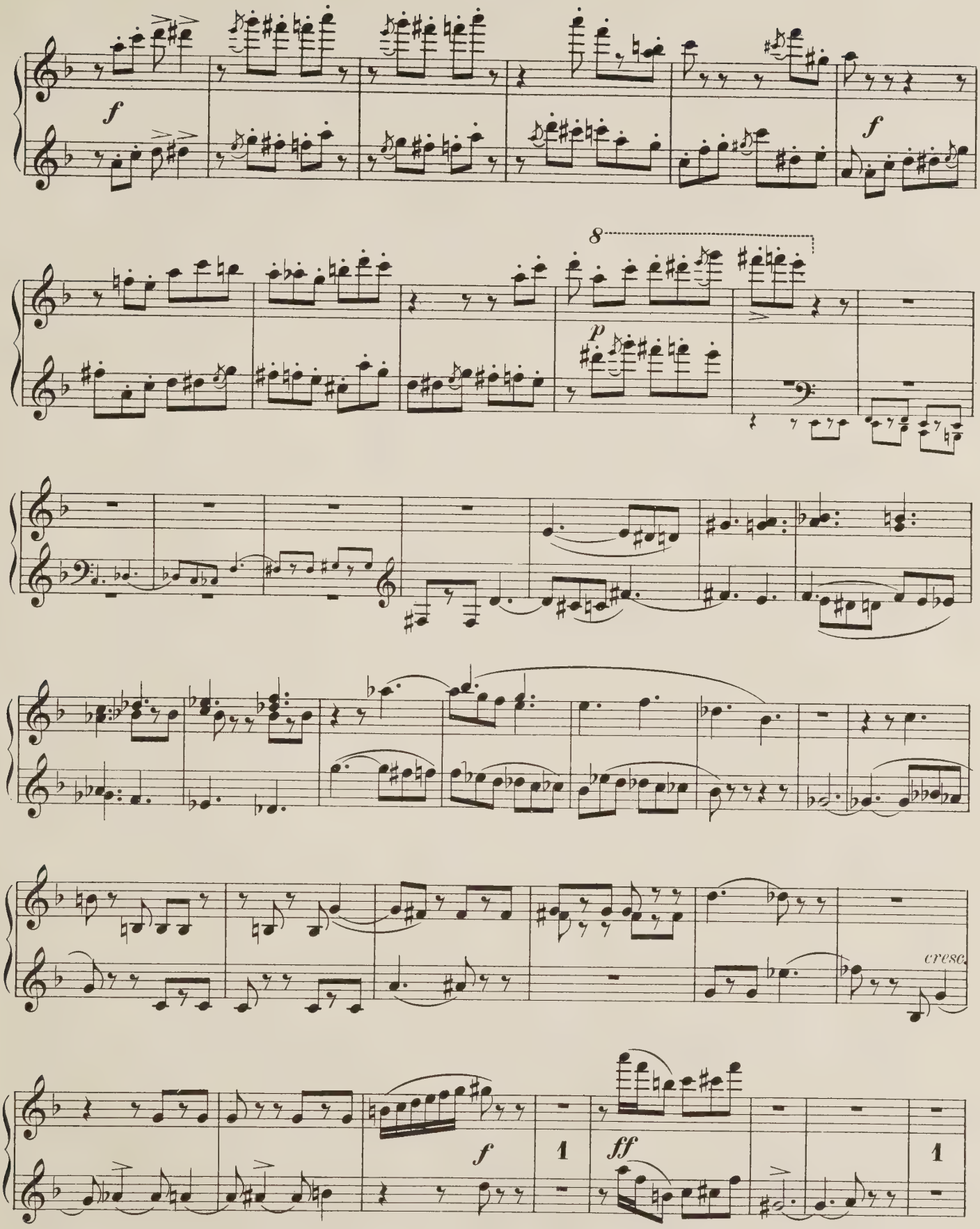

p
drängend
p
ff wütend
immer lebhafter
f

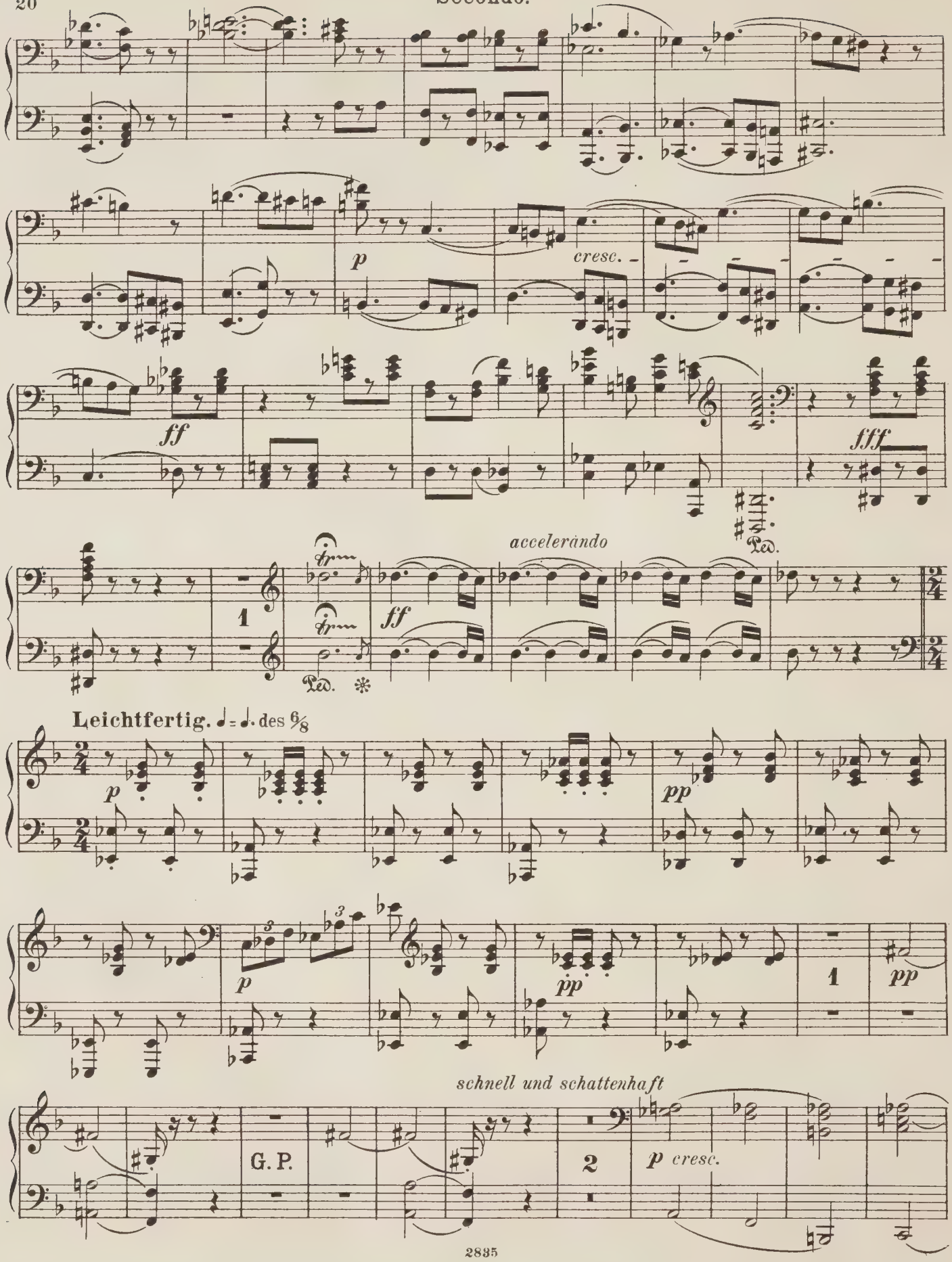

mf
drängend
ff
p
ruhiger
p
8
8
wütend
ff
immer lebhafter

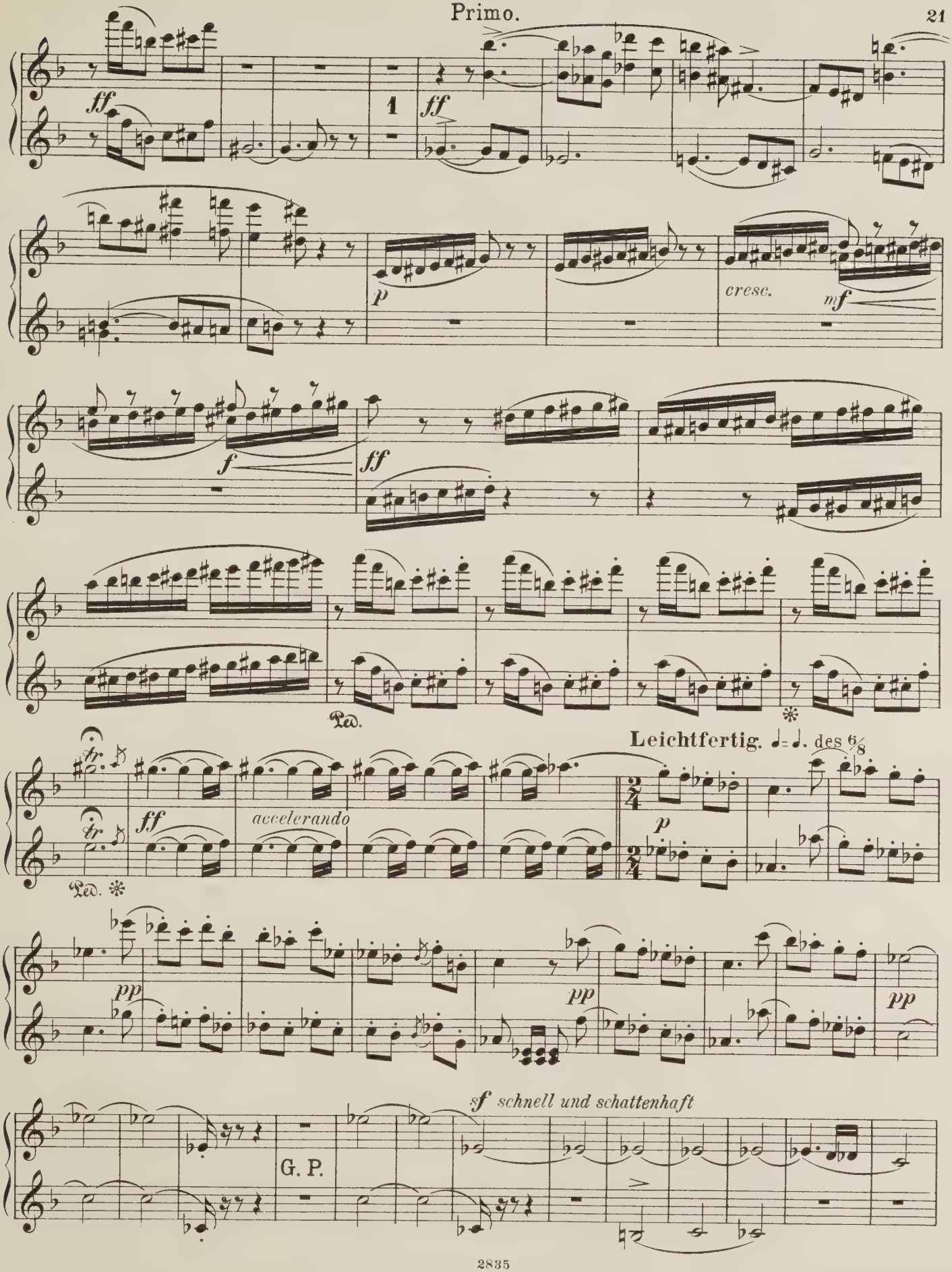

f
mf
f cresc.
ff
ff marcato
ff
fff
longa
f
dim.
3
p
p
mf
mf

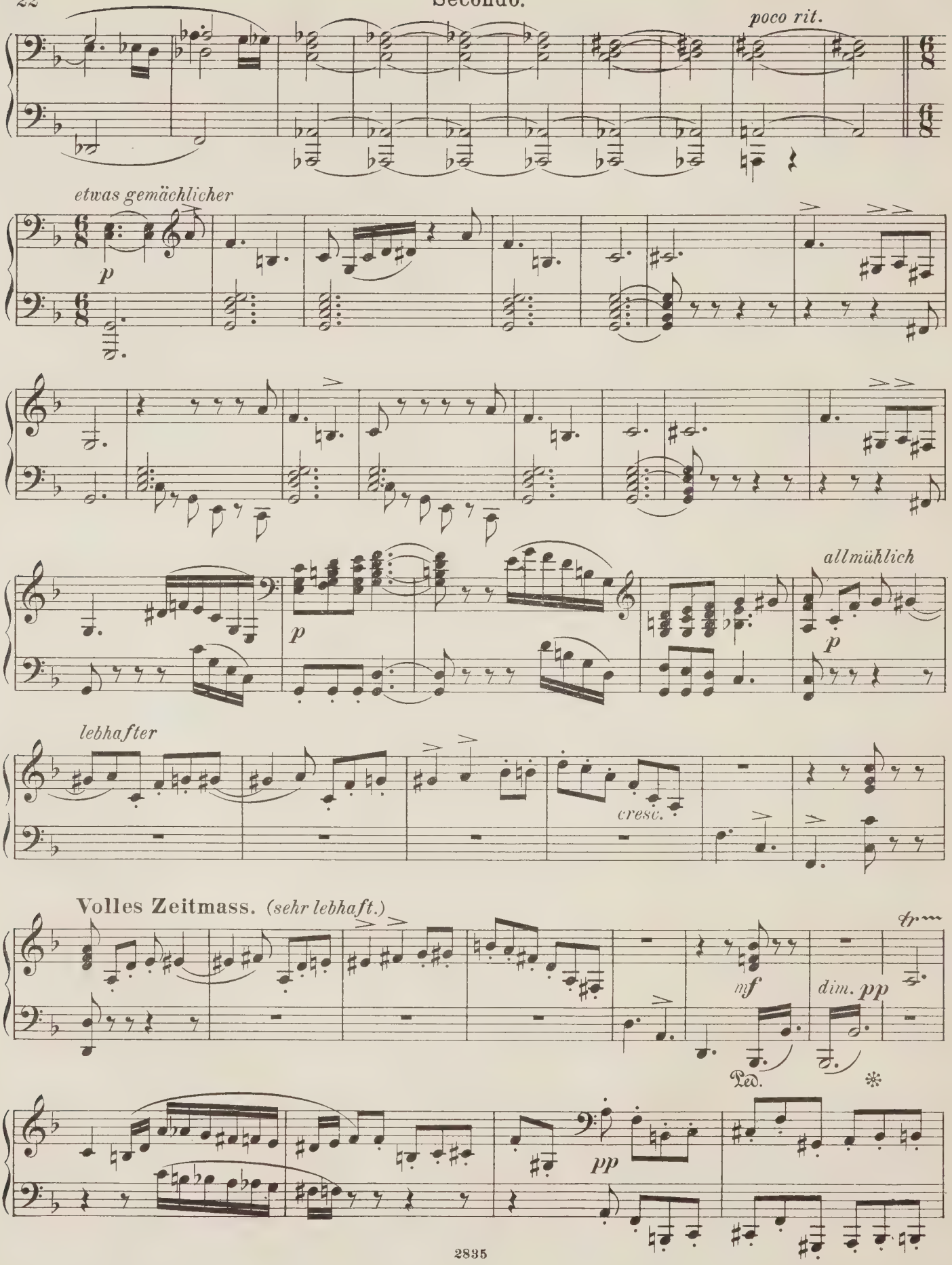

tr
f
ff
mf
f
ff
ff marc.
longa
5
p
tr

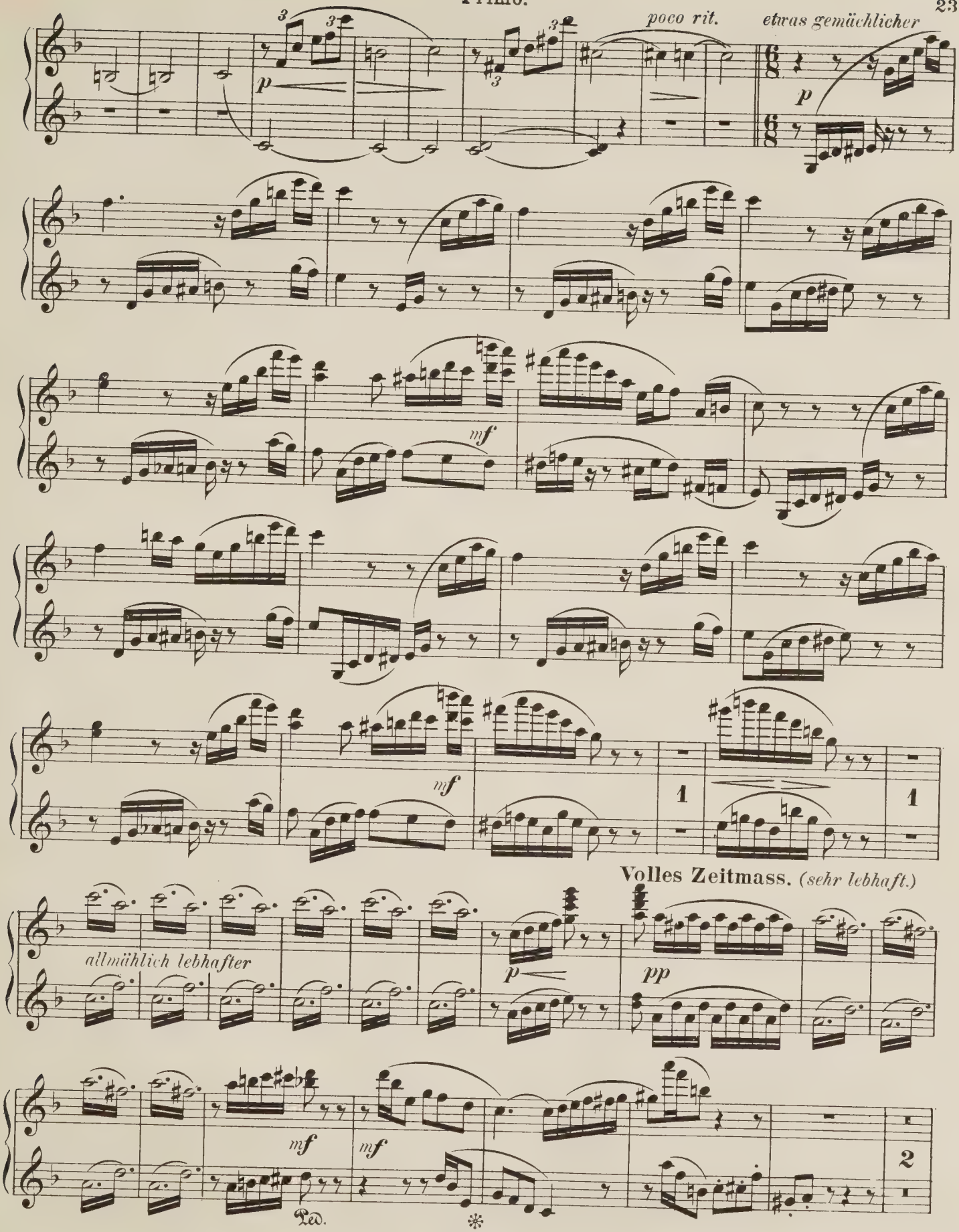

p
f
f
pp
ff
ff

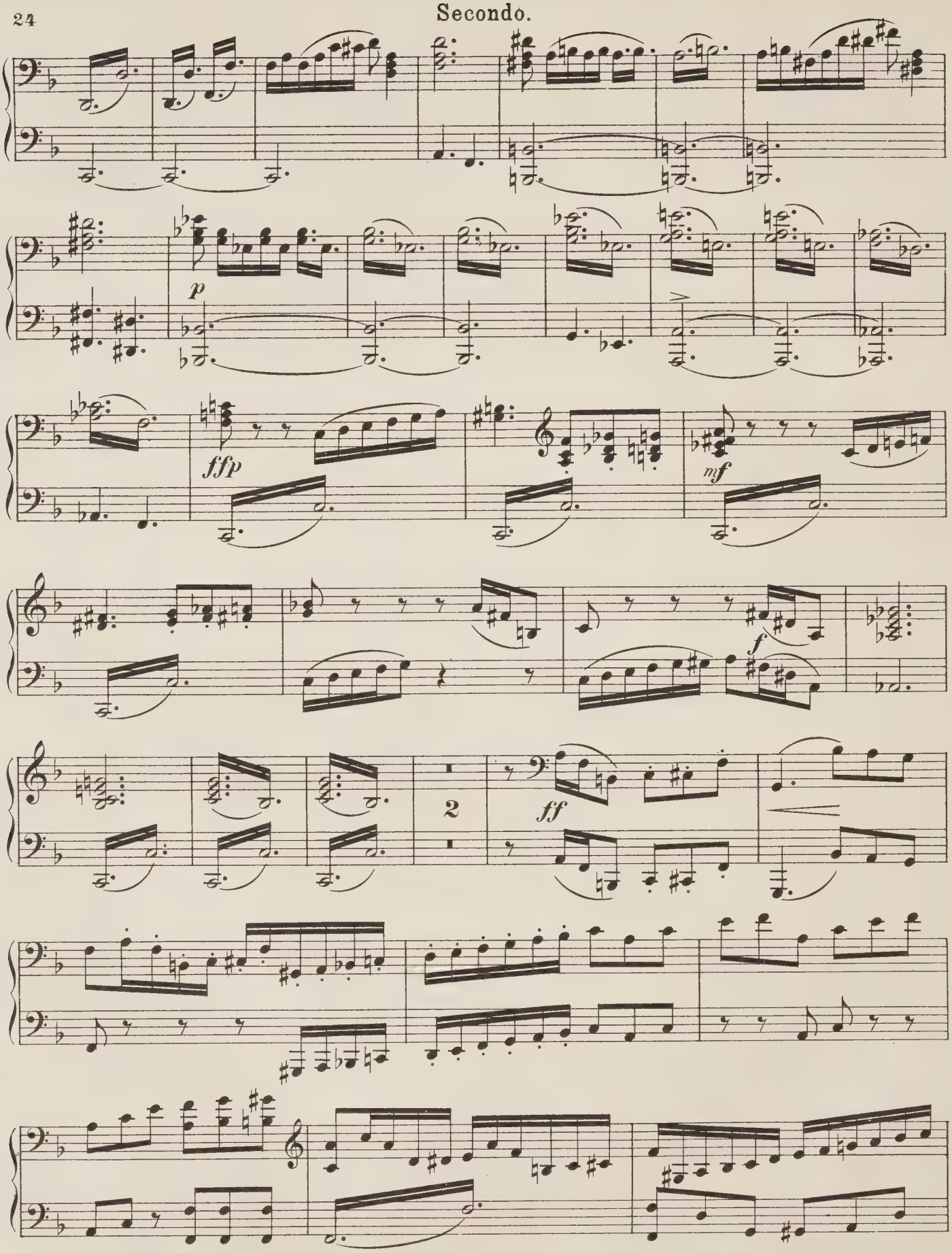

f
f
8
p
cresc.
f
1
ff
1

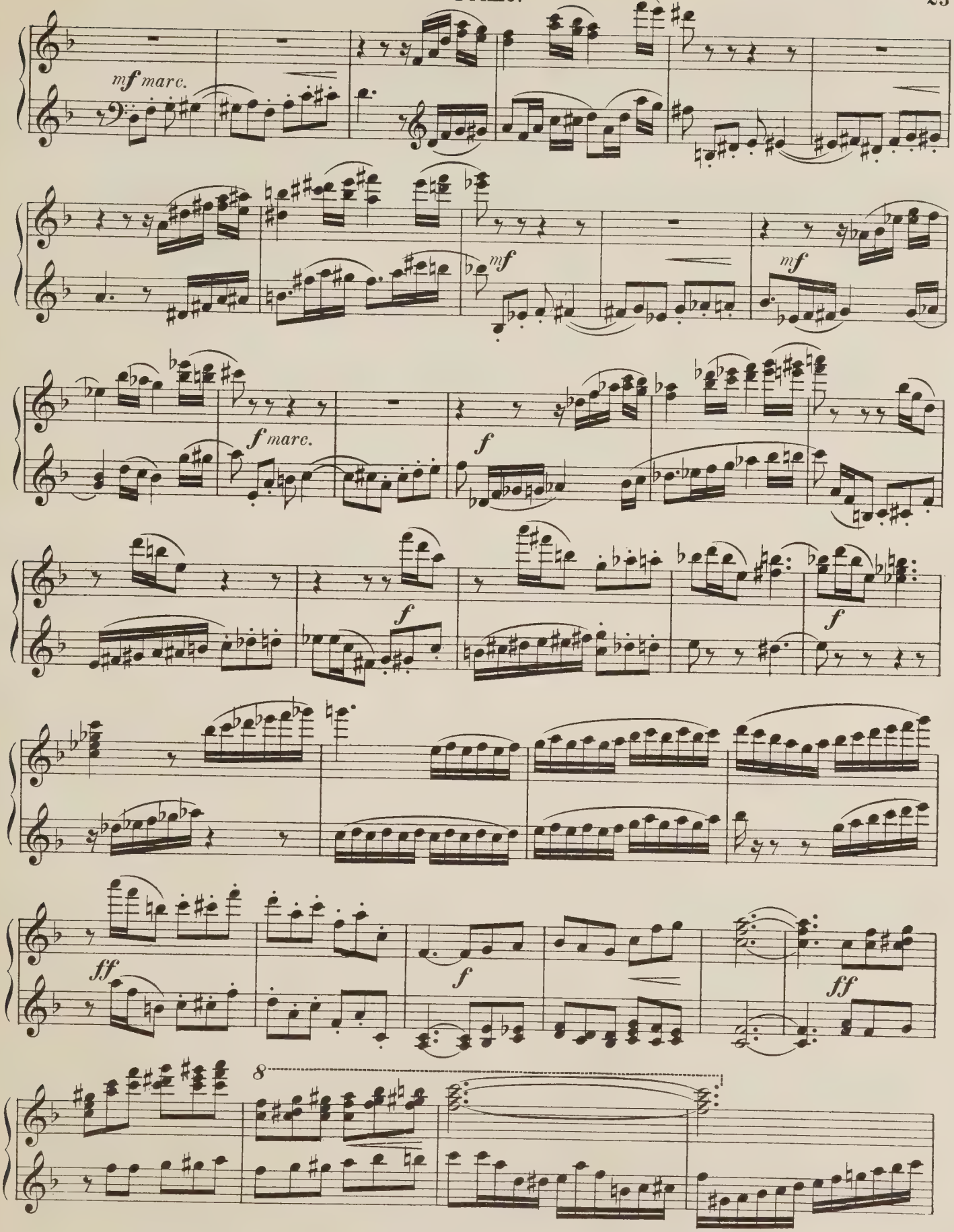

p
cresc.
ff
fff
Ped.
accelerando
1
ff
Ped.
Leichtfertig. ♩ = ♩. des 6/8
p
pp
p
pp
1
pp
schnell und schattenhaft
G. P.
2
p cresc.

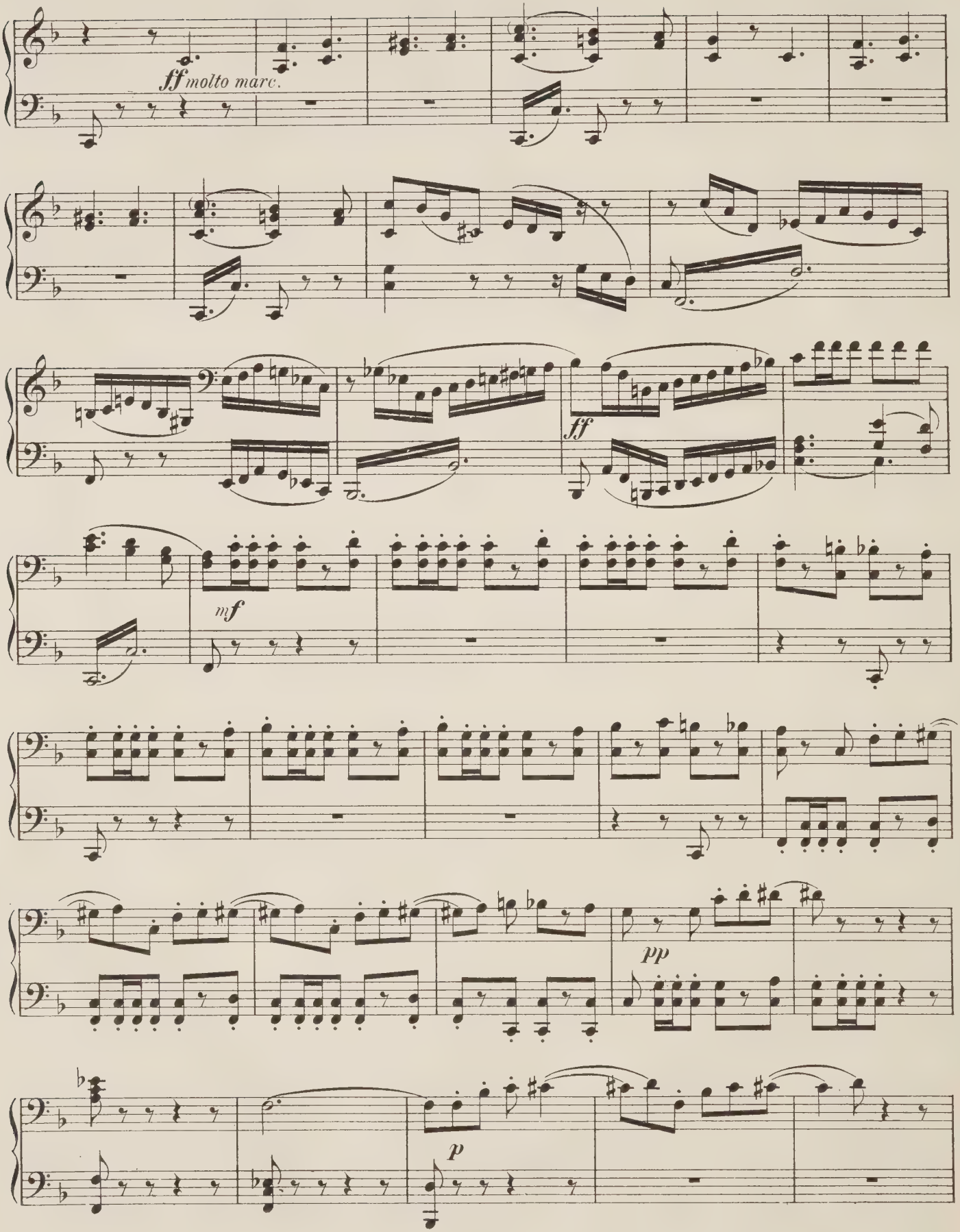

ff
1
ff
p
cresc.
mf
f
ff
Ped.
Leichtfertig. ♩= ♩. des 6/8
tr.
tr.
ff
accelerando
2/4
p
Ped. *
pp
pp
pp
sf schnell und schattenhaft
G. P.

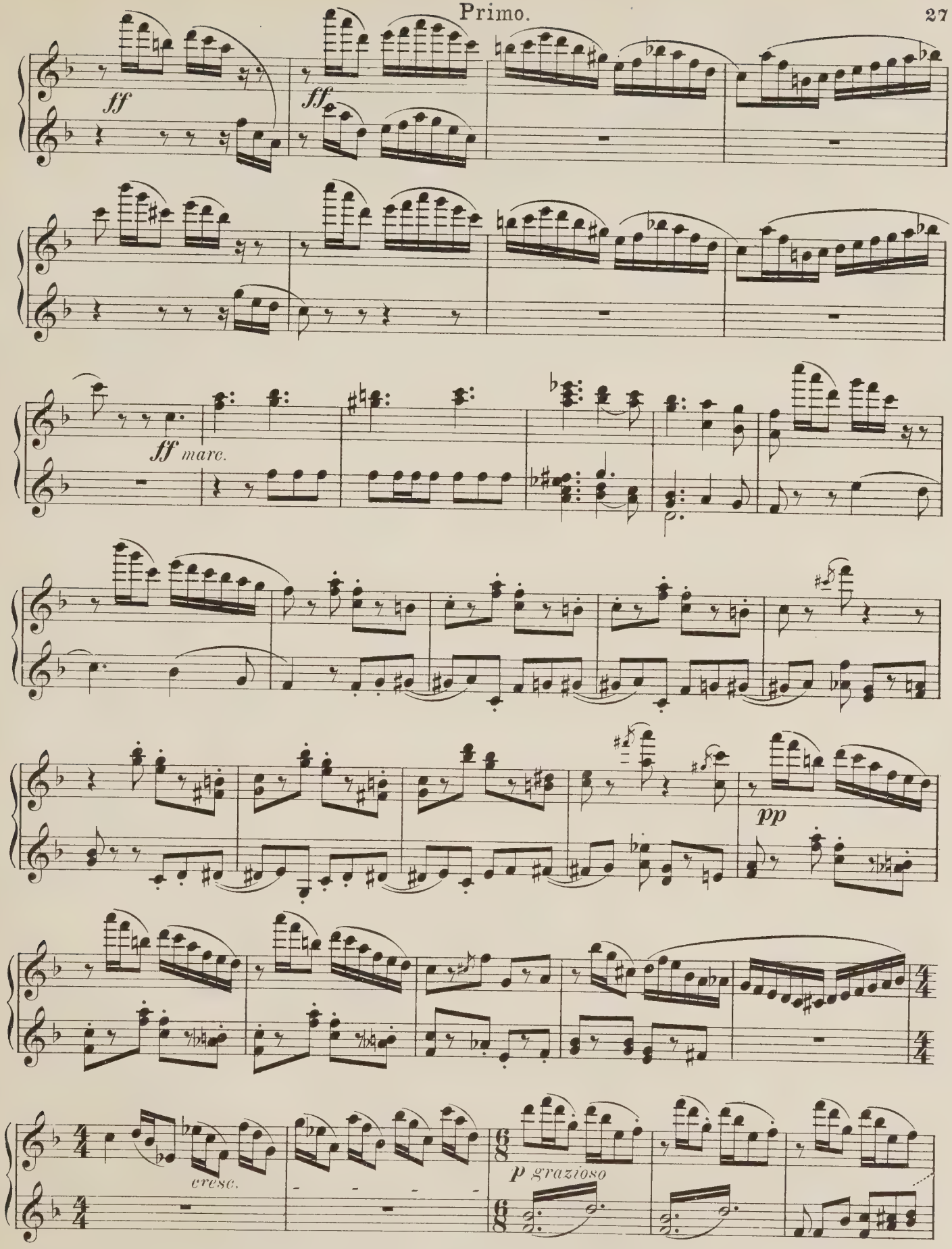

poco rit.
etwas gemächlicher
p
allmählich
p
lebhafter
cresc.
Volles Zeitmass. (sehr lebhaft.)
mf
dim. pp
Ped.
pp

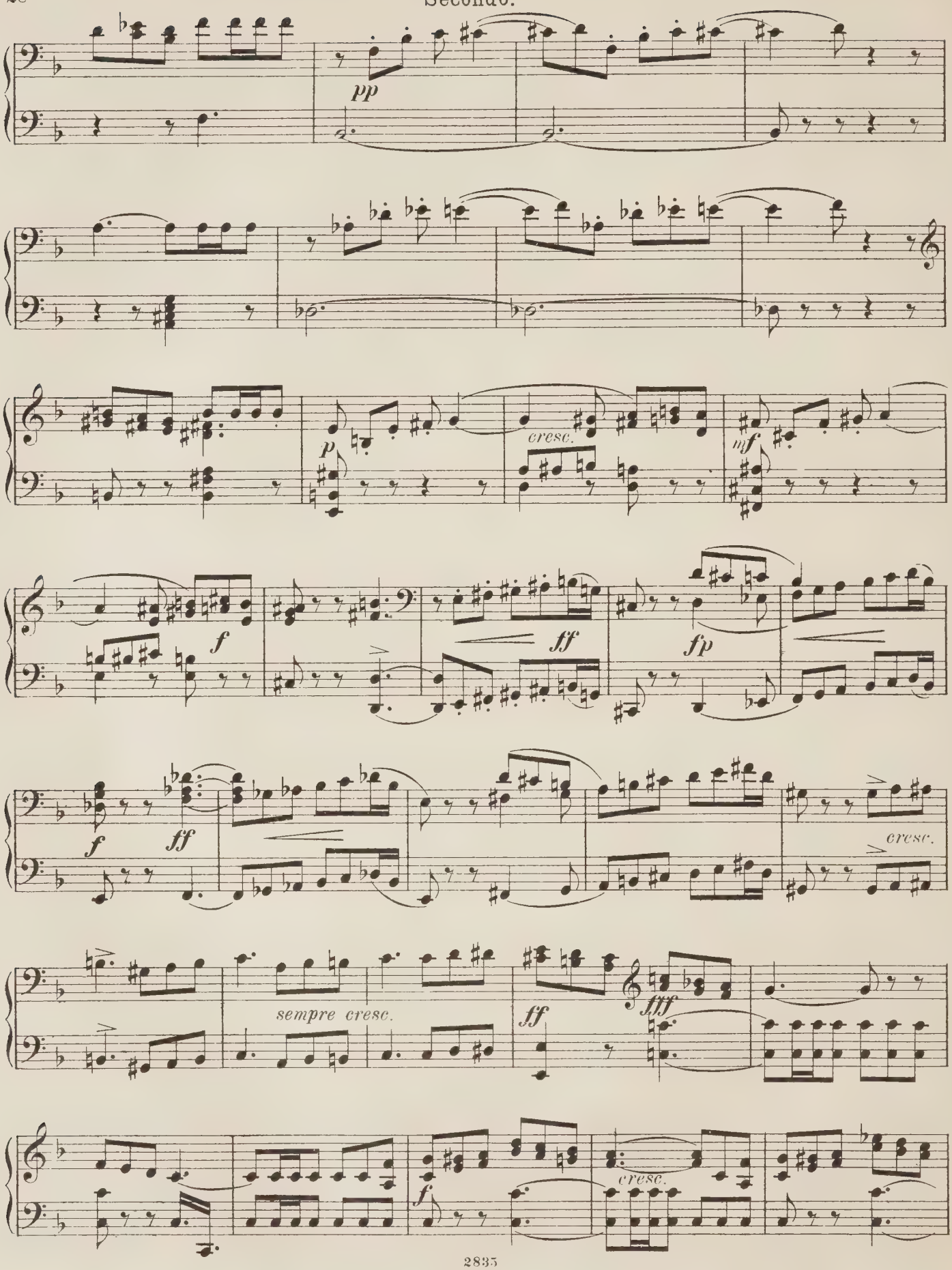

poco rit.
etwas gemächlicher
p
mf
mf
1
1
Volles Zeitmass. (sehr lebhaft.)
allmählich lebhafter
p
pp
mf
mf
2
Ped.
✻

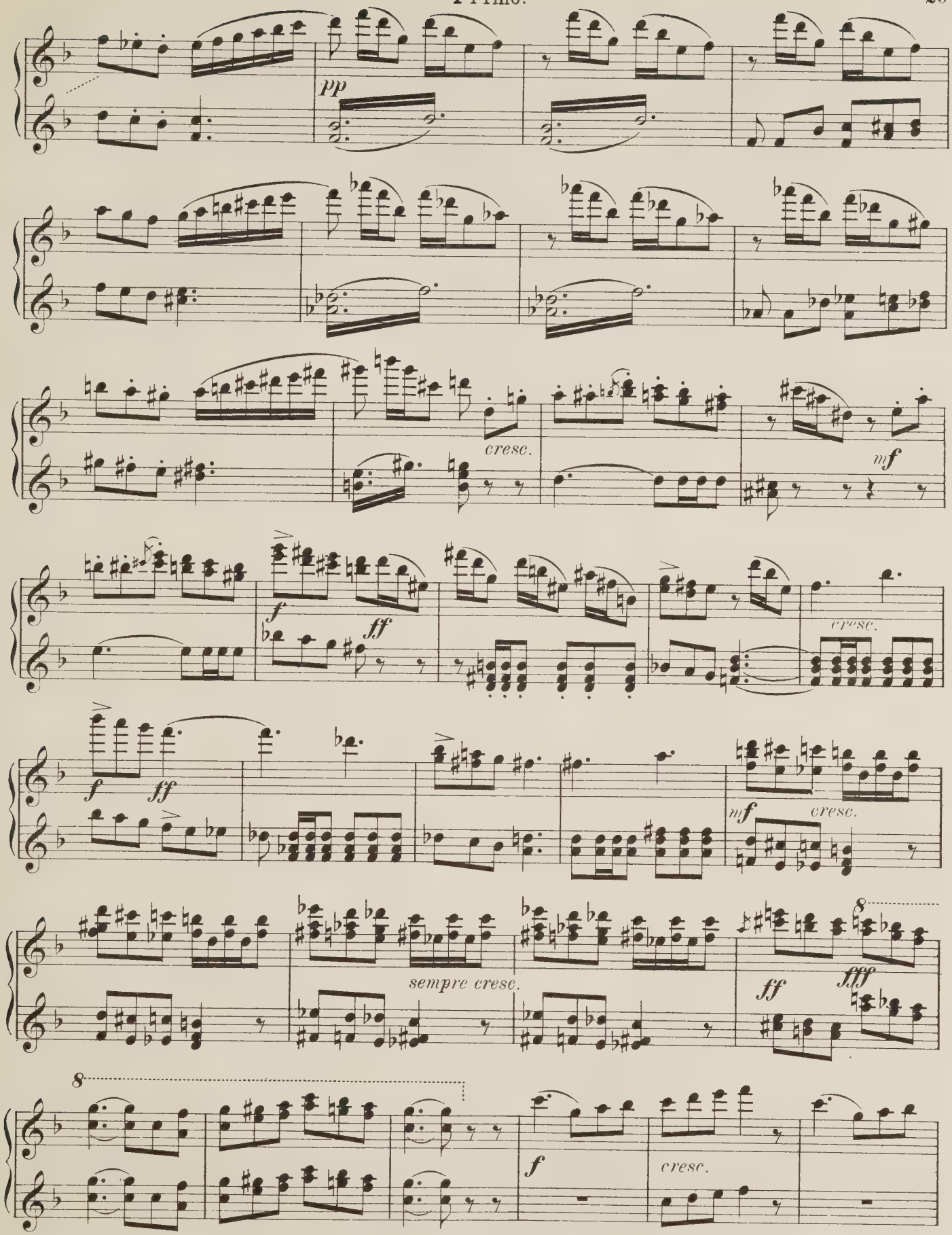

p
ffp
mf
f
2
ff

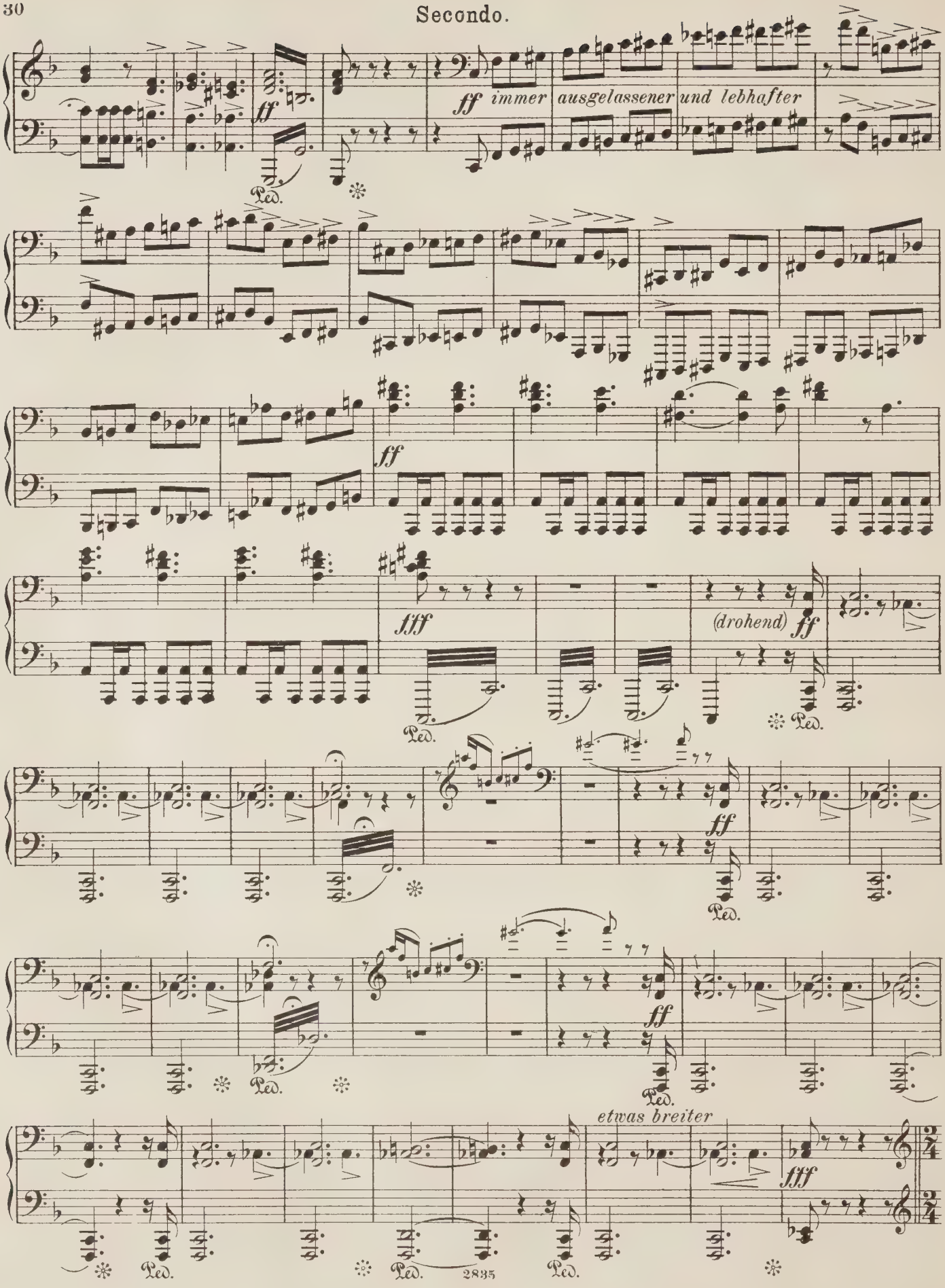

mf marc.
mf
mf
f marc.
f
f
f
ff
f
ff
8

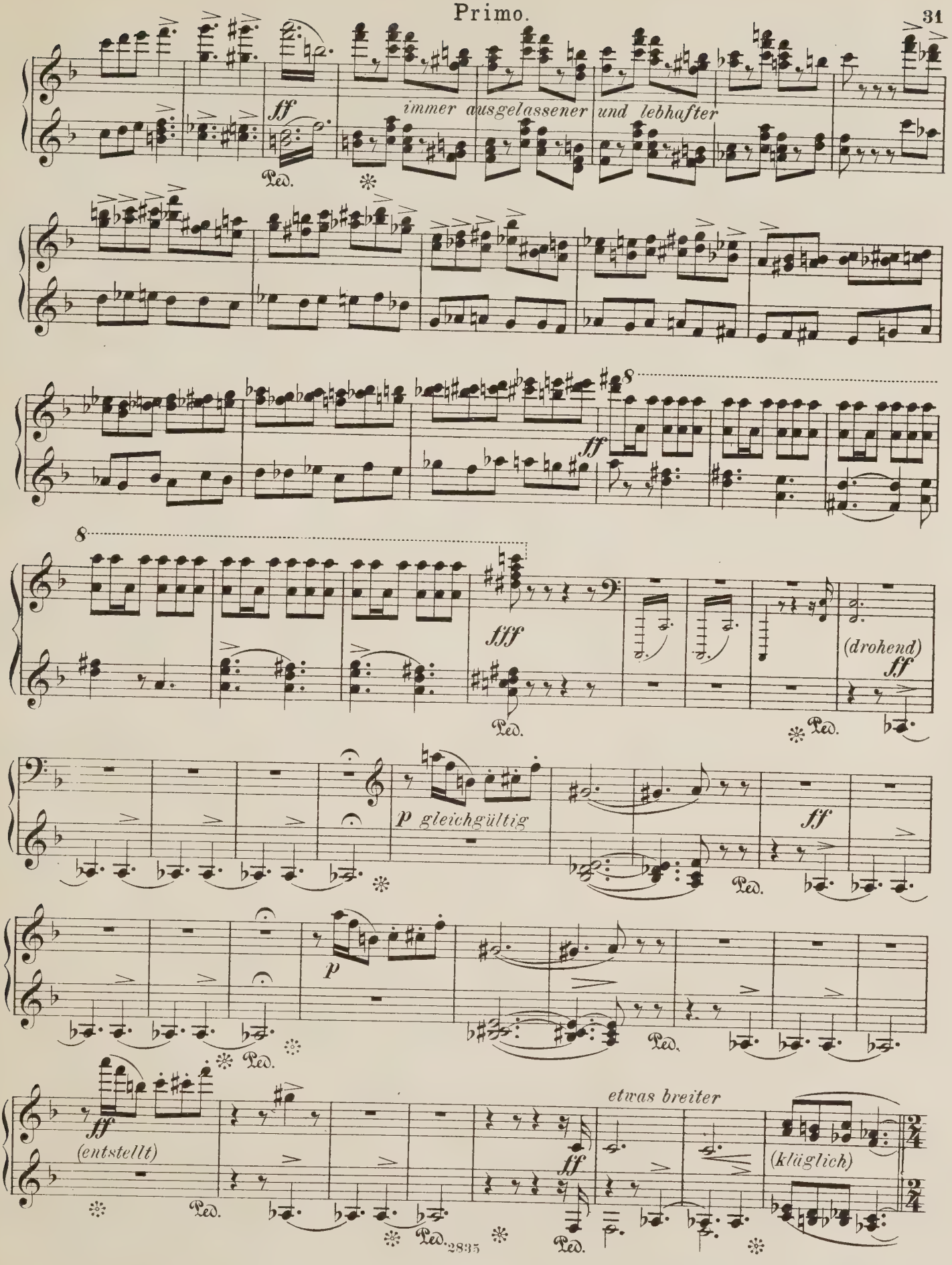

ff molto marc.
ff
mf
pp
p

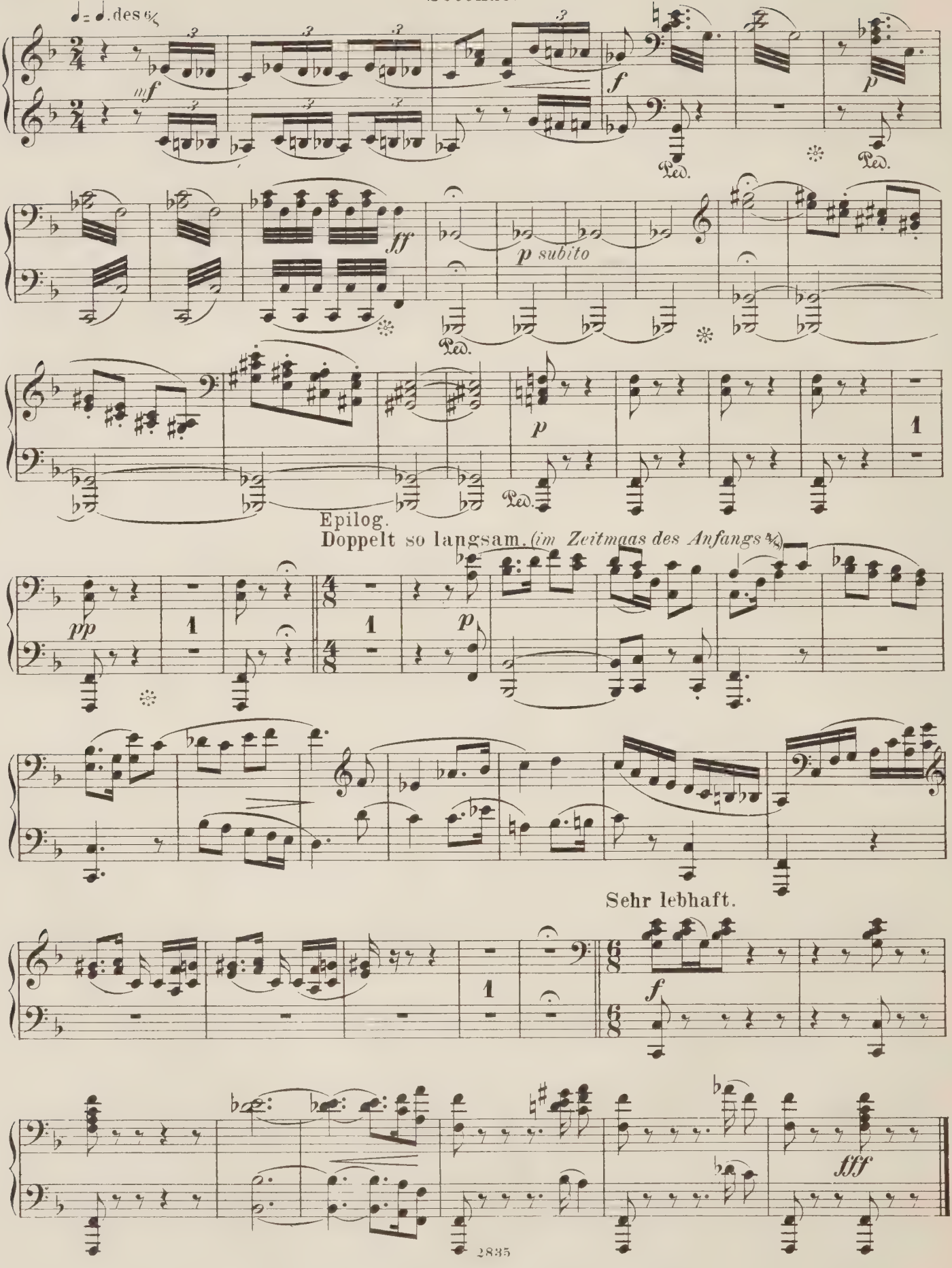

ff
ff
ff marc.
pp
cresc.
p grazioso

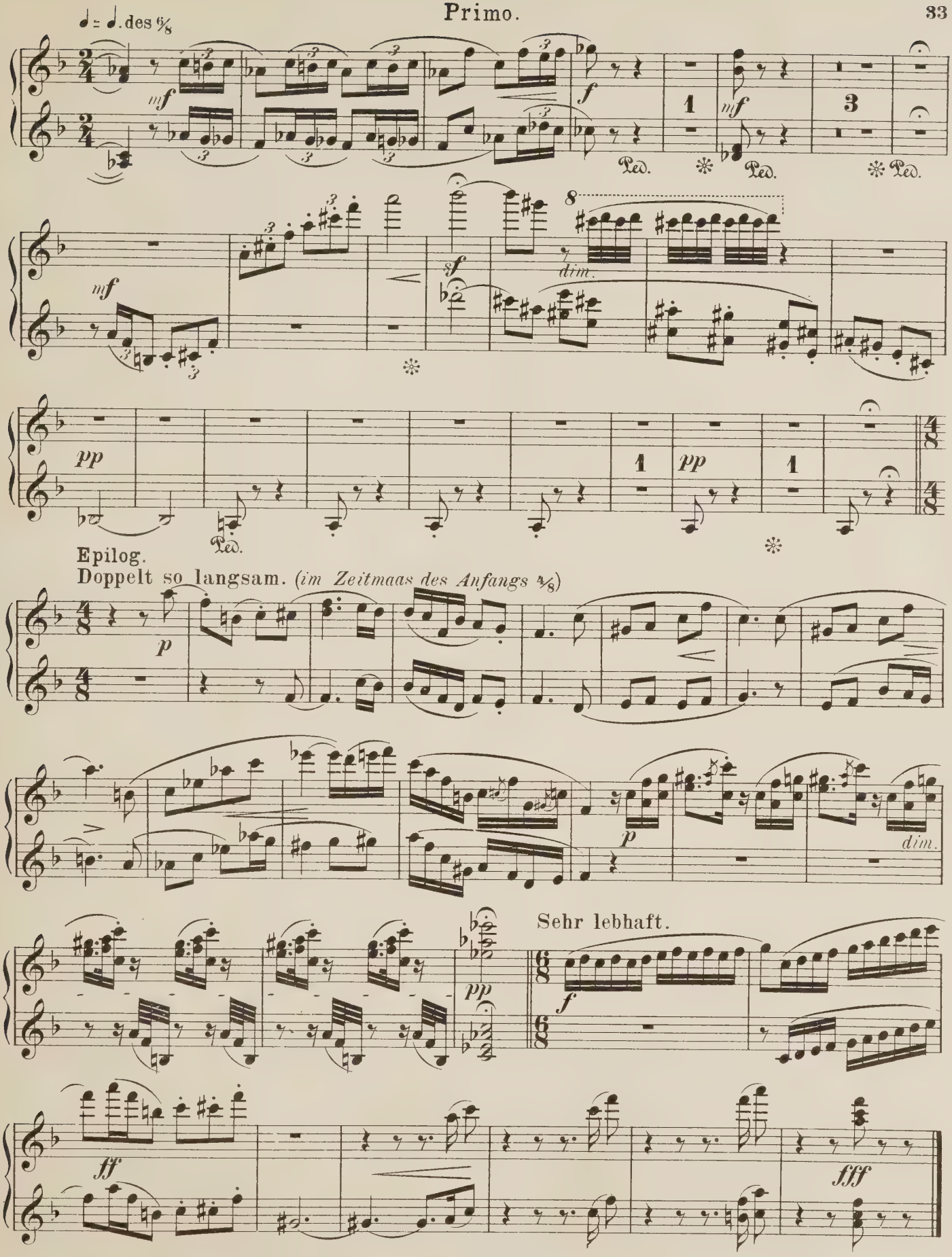

pp
p
cresc.
mf
f
ff
fp
f
ff
cresc.
sempre cresc.
ff
fff
f
cresc.


pp
cresc.
mf
f
ff
cresc.
f
ff
mf
cresc.
sempre cresc.
ff
fff
8
8
f
cresc.


ff
ff immer ausgelassener und lebhafter
Ped.
ff
fff
(drohend) ff
ff
ff
etwas breiter
fff
Ped.


ff
immer ausgelassener und lebhafter
Ped.
8
ff
8
fff
Ped.
(drohend)
ff
Ped.
p gleichgültig
ff
Ped.
p
Ped.
Ped.
ff
(entstellt)
Ped.
Ped.
Ped.
etwas breiter
ff
(klüglich)


mf
f
p
Ped.
ff
p subito
Epilog.
Doppelt so langsam. (im Zeitmaas des Anfangs)
pp
Sehr lebhaft.
fff



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